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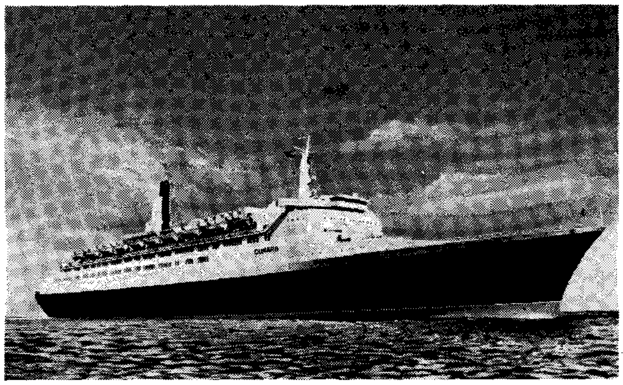

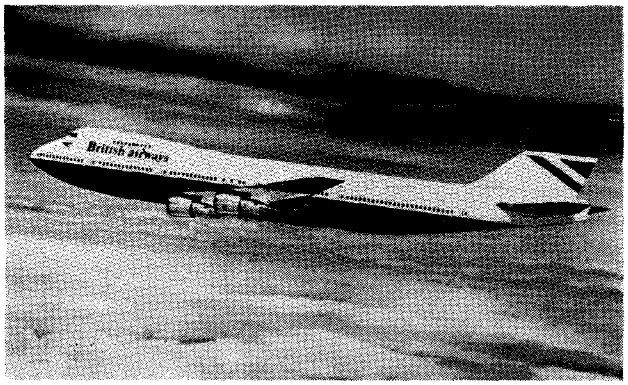

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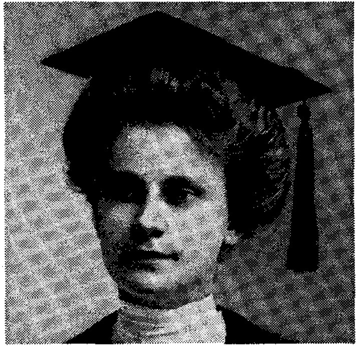
3. Who'd she have in high school?



In 1908, Julia Coleman had no idea she'd help shape the mind of a very important person.

4. Who's that with Jerry Lewis?

She was his co-star in *Hellzapoppin'*…the lavish remake that never made it to Broadway.

5. Where'd his family come from?

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3. Jimmy Carter.
4. Lynn Redgrave.
5. Russia.

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VOL. 10 NO. 10

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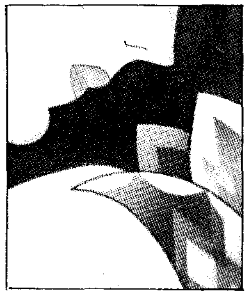
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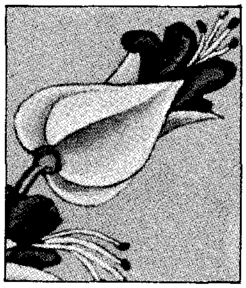
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Paddy Jubilantly Opens The 2nd Annual Irish Whiskey Poetry Competition

And this year Murphy's demands equal rhyme!

A.D. 1976 was the year of the American Bicentennial, the Viking probe of Mars and the First Annual Irish Whiskey Poetry Competition. Of these three historic successes, only the Competition will be repeated in 1977. And this year the makers of Murphy's Irish Whiskey have asked that their brand of "Gaelic Gold" be eligible for versification, as well as Paddy's. In the spirit of enlarging the scope of poetic inspiration, Paddy welcomes Murphy as a co-sponsor of the 2nd Annual Irish Whiskey Competition.

To enter, simply compose a verse alluding to either Paddy or Murphy's Irish Whiskey. You may use the Official Entry Blank provided or expand your horizons to separate paper. The form of verse may be as light as a limerick or as solemn as a sonnet, depending on your muse.

The Spirit Of The Irish Poet

More important than verse form, we suggest, will be the atmosphere you improvise to stoke your creative fires. Imagine you are an Irish poet, living his adventurous life and penning his lusty lines. On the table before you is a glass of liquid glory (Paddy Irish Whiskey) or earthy ambrosia (Murphy's).

Murphy's
PADDY

Paddy and Murphy say this: If there's poetry in your soul, we'll bring it out.

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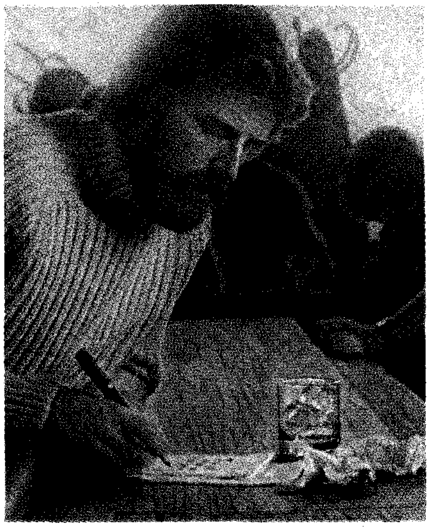

Portrait of an Irish poet: "One man with a dream at pleasure —Shall go forth and conquer a crown." A. O'Shaughnessy

Fame Rather Than Fortune

For this Second Annual Competition, the makers of Paddy and Murphy's will continue to offer a semblance of notoriety in lieu of crass financial reward. (Poets, after all, have always found fame before fortune.) If you are a finalist, your name and poetry will appear, with your consent, in an advertisement for Paddy or Murphy's.

From among the five finalists, a board of judges will select the 2nd Annual Winner of the Competition. If this be you, prepare for veritable Immortality. Your name will be engraved forever on the Silver Loving Cup commemorating the Irish Whiskey Poetry Competition. And you will appear, proudly holding the cup, in our End-Of-The-Competition ad. Every entrant will receive a certificate designating the bearer as Honorary Irish Poet.

Since you won't be celebrating the Bicentennial this year, nor witnessing a voyage to Mars, we urge you to attack the ramparts of the 2nd Annual Irish Whiskey Poetry Competition. Familiarize yourself with The Official Subject Matter (Paddy and Murphy's), and glorify the space below with your Precious Blarney.

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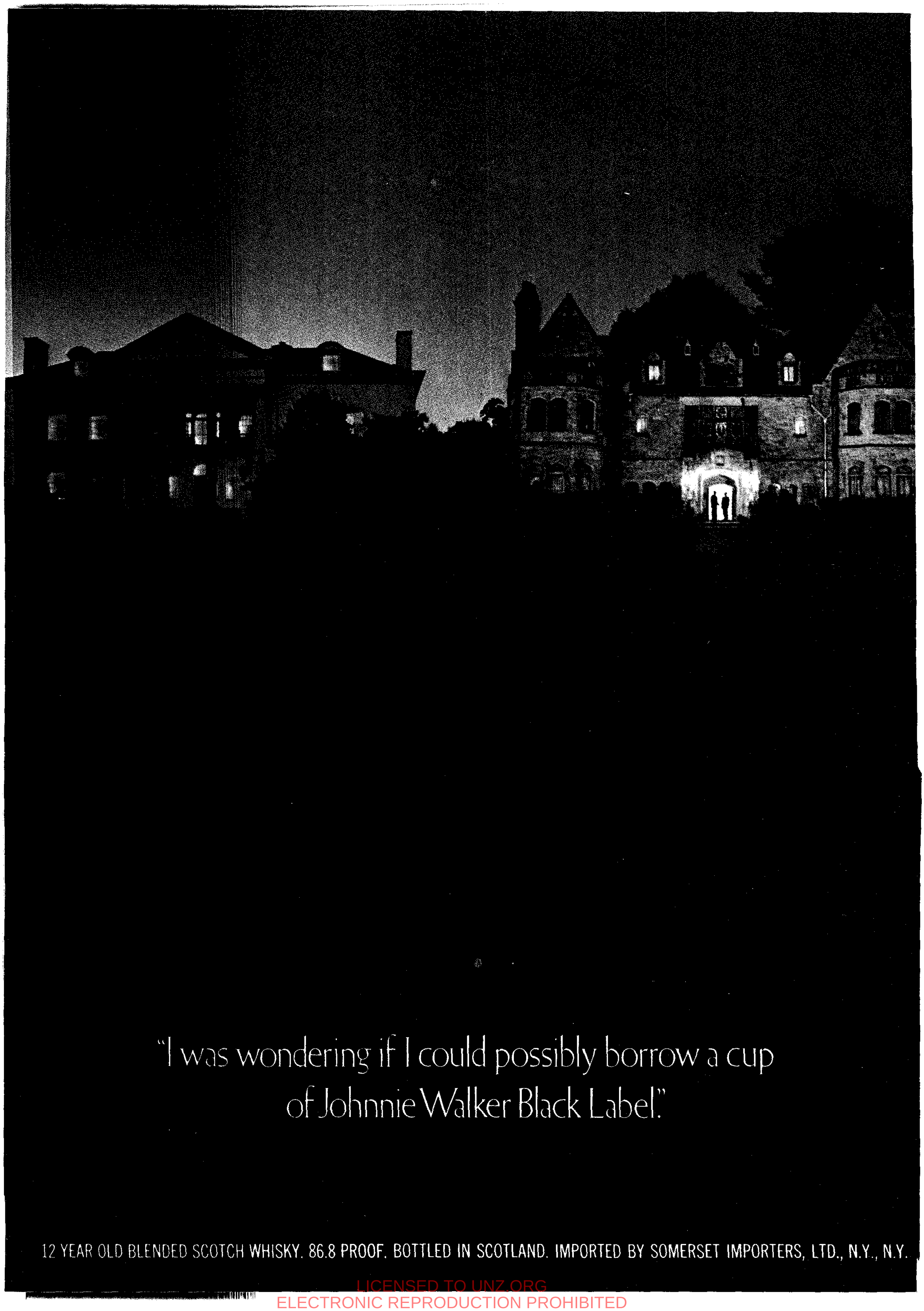
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LETTERS

Jerry Lewis: Has-been or Hero?

Regarding Cliff Jahr's "Hellzafloppin: Is This the End of Jerry Lewis?" [February 7], let us hope so. May this be the last ever of these sordid stories about the backstage imbroglios which cause great sums of somebody's *gelt* to be flushed down the old commode of avarice and greed.

Theater, when it is functioning as it was always meant to function, is one of the most perfect forms of democracy in action that man has been able to devise. It is an exercise in humility, if you will, where every member of the company serves a very useful and necessary task toward the creation of something that, when it is properly created, soars heavenward, taking its audience's collective mind, spirit, and heart with it. Only when the system of democracy is ignored, flouted, or simply contractually perverted does it fail.

It disturbs me that someone of Jerry Lewis's stature as a personality got himself involved with something so alien to him as legitimate Broadway theater. He failed so predictably and yet cannot understand what he did wrong in the process. His overblown ego has taken this failure very nastily.

George Patterson
Manhattan

In answer to the question posed by the precious "Hellzafloppin: Is This the End of Jerry Lewis?" I feel compelled to advise you: NO! Lewis is a great comic actor and a living legend, and his work will live on long after *New York* drops dead. Lewis's only mistake was trusting the so-called Broadway experts. The "professionals" who chose his material were operating under delusions of competence.

Ben Bagley
Manhattan

In your recent article about Jerry Lewis and *Hellzapoppin*, someone is quoted as saying, "Cavett hates Lewis." I do not. I trust this clears that up.

Dick Cavett
Manhattan

Token Assist

I really enjoyed John Berendt's article "Turnstile Justice: Nabbing the Slug-Users" [February 7]. Just recently while coming home from work during the rush hour, I put a regular subway token in the turnstile at the Madison Avenue and 53rd Street entrance to the IND station, and the bar did not move. Out of nowhere came a plainclothes Transit cop who retrieved my token and put in a new one. I therefore found your story interesting and relevant to my humdrum existence.

John S. Schumacher
Bayport, New York

You know, it is really gratifying to find out there are some 200 men assigned to a fare-evasion unit to catch slug-users when the news last week mentioned the murder of a woman on the subway, the rape of another one at 7 P.M., and the systematic robbery of fifteen people in a car—*The Taking of Pelham 1, 2, 3*-style.

Nissen M. Burstein
Morris Plains, N.J.

Nights at the Round Table

Hooray for *New York* Magazine and double hooray for the Algonquin ["The Algonquin—Where the Twenties Meet the Seventies," by Jane O'Reilly, February 7]. I seem to gravitate to this marvelous spot, whose old-fashioned charm can never go out of date, every time I visit the big city. There is a lift to my heart every time I pass through those beautiful double doors.

Mrs. J. E. Snipes Jr.
Montgomery, Ala.

Luxurious Deficit

Alan Rich's article on the plight of the Metropolitan Opera ["The Met—Seldom Better, Never Worse," February 7] was accurate, perceptive, and fair. To the statement, however, that our "projected deficit" for the current season is $3 million, I must take respectful exception. This season, the Metropolitan will sustain a loss of about $12.5 million. That is the sum we must raise in contributions if the Met is to continue. Any deficit is now a luxury we can no longer afford.

Langdon Van Norden
Chairman, Metropolitan Opera
Association

Marlo's Faceless Lovers

I haven't seen anything like the Marlo Thomas "New York Is for Lovers" [February 14] since I saw the film *Arrowsmith*, starring Ronald Colman and Helen Hayes (her second film role). Ronald had been a film star for many years and knew all the tricks: All we ever saw of poor Helen was the back of her head.

Similarly, in every one of the photographs ostensibly showing lovers' trysts, Ms. Thomas has obscured her vis-à-vis's face—except in the shot at Tavern-on-the-Green, and in that one she has dumped spaghetti on his head! Of course, it could be that the lovers mentioned are Ms. Thomas and the camera. I know you won't print this.

Robert A. Stanford
Manhattan

"New" trysting places? The Metropolitan Museum? The Rainbow Room? The Minskoff? Are you kidding? Why didn't you ask Gael?

Stephen Visakay
Nutley, N.J.

Truth in Advertising

In his article describing his heroic efforts on behalf of Ford's presidential campaign ["How Madison Avenue Didn't Put a Ford in Your Future," February 21], Malcolm D. MacDougall wrote: "The Schwartz commercials had Carter reeling off a laundry list of things that the Nixon-Ford administration had done wrong. The mind boggles at all that malfeasance in 30 seconds."

Before your magazine printed this article, your research department called me to check on the accuracy of that statement. I told them flatly that nowhere in any Carter commercial that I prepared did I use either the term or the concept of the "Nixon-Ford administration."

Apparently your research department then checked with Mr. MacDougall, who told them that he had seen the commercial, ostensibly with his very own eyes.

Simple question: Why do you think that Mr. MacDougall knows more about what I put in my commercials than I do?

Once again: I never prepared and never used any commercial referring to the "Nixon-Ford administration."

Tony Schwartz
Manhattan

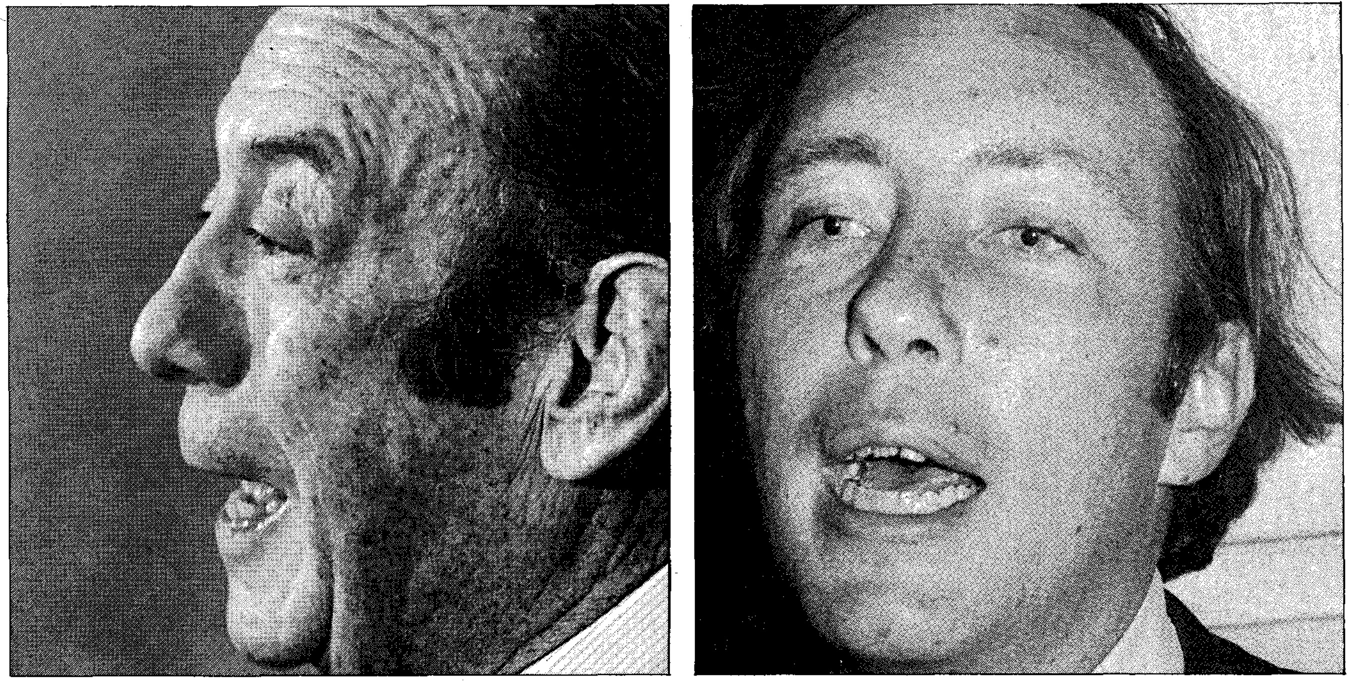
We'll Try Harder

Your "New York Intelligencer" column in the February 21 issue incorrectly identified Avis Rent A Car as being "controlled" by ITT. Such control ended in January, 1975, when the Justice Department forced ITT to divest Avis. We are, in fact, the only major car-rental company not controlled by a conglomerate.

William Schechter
Director of public relations
Avis Rent A Car

City Politic / By Doug Ireland

WAITING FOR WAGNER


BLACK STAR

N.Y. DAILY NEWS

Family tradition: *This year, Robert Ferdinand Wagner Jr. (right), like his father (left), has kept plenty of people waiting.*

All over our town, they're waiting for Wagner.

A gaggle of politicians is waiting to see whether Robert Ferdinand Wagner Jr., 33, son of a three-term mayor, grandson of a United States senator, will run for City Council president, borough president, or comptroller. A couple more are waiting for Wagner to announce for higher office so they can seek his seat as Manhattan's councilman-at-large.

Waiting is something you do when you know the Wagners, *père et fils.* You wait for your phone calls to get returned. People have practically died of starvation waiting for a Wagner, especially the younger one, to show up for lunch.

In 1973, the year young Bobby Wagner won election to the council in his first try for public office, his father gave a lot of pols *agita* with his on-again, off-again Republican-fusion candidacy for mayor. This election year, it is young Bobby who has kept them waiting—and guessing.

Well, the guessing is over. Bobby Wagner wants to succeed Manhattan Borough President Percy Sutton, who is going after Bobby's father's old job.

This news will bring sighs of relief from some of those who fear the Wagner name and legend. Among those who have delayed their own candidacies, we can now expect Assemblyman Leonard Stavisky of Queens, Brooklyn State Senator Carol Bellamy, and Manhattan Assemblyman Andrew Stein to announce shortly for Paul O'Dwyer's job as City Council president. (Deputy Mayor John Zuccotti, in recent weeks under some pressure from Abe Beame and the regular Democratic organization to run with and bolster the sagging Beame candidacy, has quietly decided to leave city government; he is reviewing offers, friends say, and will resign in the next couple of months. The name of Investigations Commissioner and Deputy Mayor for Criminal Justice Nicholas Scoppetta is being floated in the wake of Zuccotti's refusal to run.)

One measure of the Wagner appeal is the number of people who do wait for—and on—the Wagners. A glance at Bobby Wagner's telephone messages one day last week produced some interesting names. There were pollster Louis Harris, for whom Bobby once worked as a project director, and media man David Garth, a close friend, who will shape candidate Wagner's electronic image. City University professor Richard Wade, who spearheaded George McGovern's 1972 New York campaign and who brought both Wagners into prominent roles in that campaign, had called. So had Columbia professor Donna Shalala, the MAC treasurer who is being tapped by Jimmy Carter to be under secretary of commerce. These are a few of the people Bobby calls "my board of directors," an informal kitchen cabinet of advisers and counselors. Others include John Connorton Jr., the young lawyer who managed Bobby's 1973 campaign and who now assists Governor Carey's counsel, Judah Gribetz; Gribetz himself; another famous name, Harold Ickes Jr., the intense, brilliant veteran tactician of liberal Democratic campaigns from McCarthy to Udall, who might manage Bobby's race this year; and, of course, former Mayor Wagner himself.

"Bobby is one of the most disorganized people I know, and sometimes that's frustrating; but you have to like him," says one anonymous friend. "He not only has one of the best minds anywhere in government today, he is also superbly educated. He knows what he's talking about. And, for a politician, he is decent to a fault. Sure, I get annoyed at him for being inaccessible sometimes. Somehow, though, you can't stay mad at him."

"I've worked with him in three campaigns—McGovern's, Carey's, Bayh's—and he's a first-rate strategist," says

Ethan Geto, top political aide to Bronx Borough President Robert Abrams. "His advice is unusually perceptive. In 1974 Carey wanted him around all the time."

Even Bobby admits he's a little disorganized. "It's easier for me to help steer other people than to help myself. I find it hard to think about myself the way other candidates do. The first time I ran," Bobby says, "when I had to make fund-raising calls I'd let the phone ring once and then hang up. I've gotten a lot better at it. It's more than modesty, I suppose. It's not wanting to be rejected." Rejected? How often? He smiles. "Well, a few times. It's true, there haven't been many."

"I think my strength is my willingness, despite some disorganization, to put in enormous hours." Bobby sits in his cubicle in the City Council offices at 250 Broadway. The cubicle is a cluttered jumble of books, reports, memoranda, piles of papers all over chairs and windowsills. It looks like the office of a junior professor. And indeed, Bobby's rumpled, diffident manner reminds one of the academy.

Bobby spent a lot of time there training for government: Harvard '65 (class orator, editorial board of the *Crimson*, editor in chief of the Harvard *Review*); two years as a Marshall scholar at the University of Sussex; two years as a fellow at Princeton University's Woodrow Wilson School, where he got his master's in urban affairs. Bobby has also taught at Hunter and at the New School.

He's been offered many important appointive posts (Governor Carey tried hard to get him for a top role in his administration), but Bobby says, "I enjoy the independence of elective office. I like being my own man. And then, too, it was a more significant choice for me than for others because I was going into the family business, and I wanted to show I could do it on my own." He chuckles. "Of course, the council is more like a very small retail business."

Wagner denies "any impact in shaping policy" in the Carey administration, but it is dotted with Wagner-suggested names: Connorton; Shalala; Matthew Nimetz, who directed the Carey transition (and who has just been named counselor to the State Department by Secretary Vance); State Investigations Commissioner David Brown; Budget Director Peter Goldmark Jr.; Director of Operations Robert Morgado—all these were Wagner recommendations. Bobby's father still enjoys the status of a major Carey adviser, a role that has grown with the death of Alex Rose; last week former Mayor Wagner interrupted his month-long Bahamas vacation to fly to New York for a lengthy meeting with Carey (followed by dinner with the governor and Frank Sinatra at "21").

That's a lot of clout. But it hasn't frightened one person who *isn't* waiting for Wagner: Ronnie Eldridge, who has already announced her intention to run for the borough presidency in the primary. Ms. Eldridge, a widow and mother of three, served as an assistant to John Lindsay and before that as an adviser to Senator Robert Kennedy. A former Democratic district leader on Manhattan's West Side, Ronnie will resign her post as community-affairs director at Channel 13 to make her first try for elective office in ten years.

Eldridge has her own stable of "name" advisers. The Kennedy brother-in-law Steve Smith is helping. So is Boston-based political consultant John Marttila. And, of course, she has the support of her longtime friend Bella Abzug. Eldridge's ability to raise the $250,000 she says she needs to beat Bobby could be crippled if Bella runs for mayor. (The women's movement, which plays a large role in the Eldridge strategy, is also crucial to Bella.)

Eldridge is clearly Wagner's most serious opponent. City Clerk David Dinkins, a Harlem district leader, is pursuing his candidacy, too. But Dinkins is little-known outside his community, and he lacks political support. In addition, supporters of Percy Sutton for mayor say Sutton "just doesn't need" Dinkins, who is black, as a candidate for borough president. "It'll look like too much of a black power play, divide Percy's support, and alienate the Wagners," says a Sutton fan. Key Sutton advisers—including former Democratic national vice-chairman Basil Paterson, Dinkins's ex-law partner—have urged Dinkins to drop his candidacy.

Bobby's colleague on the City Council, Carter Burden, has taken a poll in an attempt to determine whether to join the race against Wagner or seek a citywide office, possibly the job of comptroller. He has not yet made a firm decision.

All this doesn't seem to be worrying Bobby. The usually phlegmatic councilman is making his rounds and spouting facts and figures, as he hauls along a bulging briefcase that is the mini-version of his paper-filled office.

"Don't let all that academic overlay fool you," says one experienced Brooklyn pol. "This kid knows the side streets of this business, and the people, better than any Tammany ward heeler *I* ever met."

If Bobby can parlay his smarts and his family connections into a win, we'll have a chance to see if this Wagner is worth waiting for. ■

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The Bottom Line/Dan Dorfman

ARE GLAMOUR STOCKS FINALLY BARGAINS?

The Sad Side of Growth

It's enough to make most investors sick. The cream of American industry—Eastman Kodak, Eli Lilly, Johnson & Johnson, Walt Disney, Hewlett-Packard, and Minnesota Mining & Manufacturing—all sinking to new yearly lows in the marketplace. Imagine, Walt Disney, which sold at as high as 112¼ in 1973 (see chart below), was recently struggling at the 38 level. And how about Eastman Kodak? Back in 1973, it was on a slew of buy lists at 151¾. Now it's a dullard in the low 70s.

Granted, in the extremes that are characteristic of the stock market, most glamour issues ran up to absurdly high levels in 1973. Polaroid, for example, sold at nearly 102 times earnings, and the Disney diehards crowned Mickey Mouse's parent with an astronomical 85-plus price-earnings multiple. But in the past seven weeks, on top of these already stiff declines, many glamours have suddenly been pummeled by additional wicked losses of 11 to 12 percent. (In the same period, the Dow Jones industrials fell about 6 percent.)

This raises an obvious question: Is the new pressure on the glamours "overkill"? And this very question is causing the country's most sophisticated investment minds to agonize over what is fast becoming the number-one riddle in the equity market: Are selected glamours—many stung by tremendous losses in recent years—finally bargains?

Apparently, some investment giants, such as U.S. Trust Company, seem to have reached that conclusion. U.S. Trust, which manages about $10 billion in investment assets, has been butchered in the marketplace in recent years because of its heavy reliance on growth-stock investing. But Hans Jepson, the man who initiated a more diversified investment strategy when he took over as the bank's chief investment officer last September, told me emphatically that "we're not abandoning the big-name growth stocks." In fact, he thinks that in the context of longer-term investing, more value is currently developing in growth stocks than in almost any other area of the market.

"Procter & Gamble, Kodak, Coca-Cola, Avon, IBM, and Merck are stocks people ought to be looking at," Jepson said. "And in accounts where we are not adequately represented [in growth stocks], we'll increase our position in these securities."

Obviously Jepson isn't oblivious to the prospects of continued liquidation of the poorly performing glamours. "I may look kind of dumb for a while, and there's always the risk that a bad short-term performance could result in the loss of some accounts," he said. "But the essence of intelligent investing is to buy at wholesale and sell at retail. And a lot of these stocks are selling at close to wholesale levels."

Clearly, there's no getting away from the short-term risks in glamour investing. For one thing, there's the continued rise in "indexing"—essentially a re-

The Leading Growth Stocks

	High Price 1973	Price/Earnings Ratio* at Time	Average Annual Increase of Earnings per Share 1968–1973	Price Feb. 18, 1977	Price/Earnings Ratio* at Time	Average Annual Increase of Earnings per Share 1971–1976
American Home Products	48¾	42.1	11.4%	30⅝	17.5	13.0%
American Hospital Supply	52¾	53.3	11.7	26½	15.4	15.1
ARA Services	103½	34.3	11.6	44	11.2	8.8
Automatic Data Processing	47⅛	76.0	29.8	23¾	16.8	23.5
Avon Products	140	64.8	13.5	45½	15.7	8.8
Black & Decker	42⅜	48.7	14.6	16⅞	15.6	11.3
Burroughs Corporation	126⅜	45.8	18.1	70⅞	15.3	18.0
Coca-Cola Company	150	47.0	13.3	77¼	16.9	10.1
Walt Disney Productions	112¼	85.7	18.8	39⅛	16.2	20.4
Eastman Kodak	151¾	44.8	11.7	71⅞	17.8	9.2
Hewlett-Packard	100⅝	58.2	17.9	73	22.6	29.2
International Business Machines	365¼	41.4	11.8	270⅛	16.9	16.3
International Flavors & Fragrances	49⅜	84.5	18.6	19	18.4	17.0
Johnson & Johnson	132¼	61.5	18.0	66	19.1	13.6
Kresge (S.S.) Company	51⅛	51.1	20.1	36⅛	17.4	22.2
Eli Lilly and Company	92½	42.3	15.9	42	14.5	14.4
McDonald's Corporation	76⅞	81.8	36.1	46¼	17.0	31.6
Merck & Company	101½	49.5	13.0	57⅝	17.0	14.1
Minnesota Mining & Manufacturing	91⅝	36.2	11.9	50¾	17.3	9.5
Philip Morris	68⅜	29.2	20.2	55½	12.9	17.3
Polaroid Corporation	143½	101.8	–3.2	35⅝	14.7	5.5
Procter & Gamble Company	120	33.9	11.4	82¾	15.4	10.8
Schering-Plough Corporation	87⅝	49.5	22.2	39¼	13.5	21.3
Sears, Roebuck	123¼	31.1	9.8	63⅜	16.2	4.1
Texas Instruments	138⅞	43.4	24.8	82¾	19.5	22.3
Xerox	170	53.8	17.8	51¾	11.5	10.7

*Price times earnings for latest twelve months Source: Smilen & Safian, Inc.

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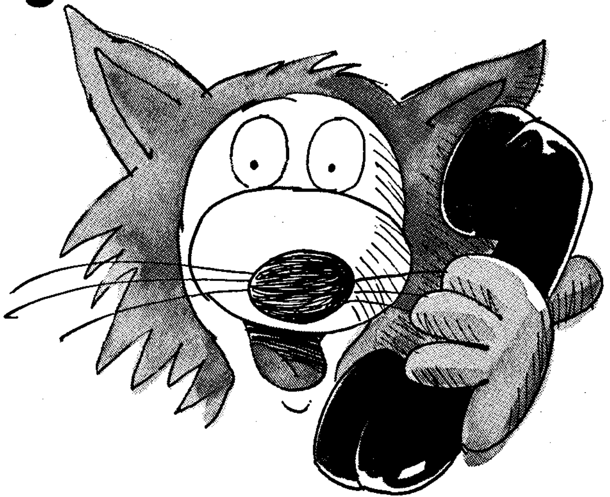

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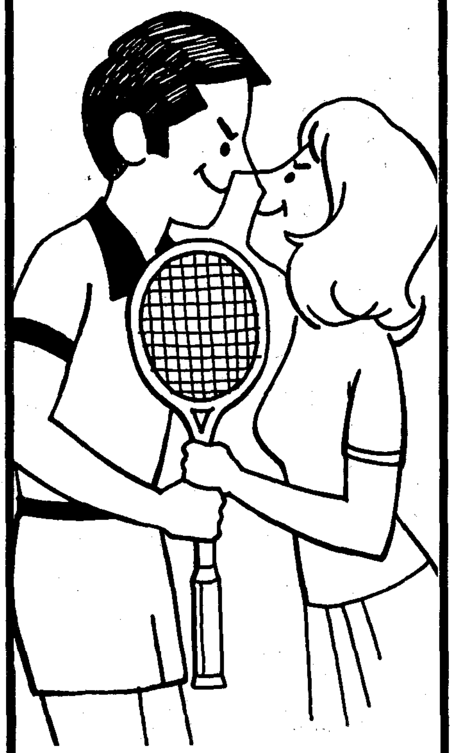

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structuring of many institutional portfolios to coincide with the weightings in the Standard & Poor's stock indexes, which are heavily concentrated in industrial companies. And in any such restructuring, many growth stocks are bound to be overowned. Further, new cash flows will probably be geared to increasing diversification, with a good part of the funds going into low-multiple and secondary issues at the expense of glamours. Heavy foreign exposure—the juiciest growth area for a lot of growth companies—is also likely to hurt the glamours (because of unfavorable currency translations and slowing economies in many countries).

And then there's the perennial problem that out-of-favor groups always have to put up with—namely, the pressure that feeds on itself because no one wants to be saddled with stocks that a lot of other people are selling.

Edus Warren, the well-respected president of Spencer Trask & Company, a leading research house, has considerable clout with the institutional fraternity. And he's currently telling clients "the glamours are oversold . . . and now is the time to start accumulating them." His horizons, he tells me, are not oriented to the next two to three months, but rather to the next twelve months. "The investor buying growth stocks today will be buying what I believe will be the best-performing group over the next year," he says. His favorites: IBM, Kresge, Automatic Data Processing, McDonald's, Eli Lilly, and Revlon.

However, he's not enthusiastic about Kodak, Polaroid, or Xerox. His reasoning: "Their competitive conditions have changed, diminishing their earnings growth potential."

Pointing to the sharp decline in the multiples of glamour stocks, Warren says a Spencer Trask index of 50 glamour growth securities is now selling at only 13.9 times the brokerage firm's estimated 1977 earnings. This compares with about a 9.5 multiple for the DJI's earnings prospects this year. "When you consider that numerous glamours now offer yields of nearly 4 percent, above-average earnings growth [10 percent or better], and the possibility of some multiple expansion, I think you're talking about a group of quite attractive stocks," Warren says.

For some West Coast thinking, I gave Claude Rosenberg a buzz. A partner in San Francisco–based Rosenberg Capital Management (which supervises assets of more than $700 million), Rosenberg, I figured, must be feeling some pain. After all, 35 to 50 percent of his clients' portfolios is in growth stocks. No, Rosenberg isn't selling glamours. He's buying them—General Reinsurance, Seven Up, Capital Cities Communications, Carnation, Revlon, Procter & Gamble, Schlumberger, and IBM.

"When everybody is saying the same thing, no matter how logical it may seem, a good part of it has already been discounted in the market," says Rosenberg. "And that's our view of the glamours." Because of the "indexing" trend, though, Rosenberg isn't looking for any dramatic upsurge in the group. "I think they'll outperform the market over the next three years, starting in 1978. And so we're convinced the time to buy them is clearly now."

That's not, though, what I get from Morgan Stanley & Company's research chief, Barton Biggs. "We're getting a lot of calls on the growth stocks, but we're telling people to wait," he says. "They are less unattractive than they've been in some time, but the excesses haven't been cleansed. Maybe they'll rally in the next few weeks or so, but then boredom and dull performances will set in, leading to renewed mild liquidation. At best, they're a trade."

Biggs's negative assessment stems largely from his belief that industrial, smokestack America will continue to be the market's dominant force, spurred by high yields (over 4 percent) and low multiples (under 10). "It'll be the likes of General Motors, International Paper, U.S. Steel, and American Telephone & Telegraph . . . the world's dullest stocks."

As for me, I don't know which way the glamours are going, but I recall an old axiom that says whatever goes down in the stock market often goes down farther.

From UCLA to the SEC?

Harold Williams, dean of the Graduate School of Management at UCLA, has emerged as a front-runner for the chairmanship of the Securities and Exchange Commission, according to SEC sources. I'm told that Roderick Hills, the current SEC boss, who has asked to be replaced by April 1, has made a personal plug for Williams with the Carter administration. Williams, 49, a Democrat and a friend of Hills's, has headed UCLA's Graduate School of Management since 1970. Prior to that he was chairman of Norton Simon, Inc. A Harvard graduate, Williams numbers among his friends California Senator Alan Cranston and Irving Shapiro, chairman of duPont and a major business adviser to President Carter. For the past year, Williams has been serving on the SEC's advisory committee on disclosure. Williams, apparently not oblivious to the reports, told me he hadn't been contacted by anyone from the Carter camp. ■

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

March 1 through 8

(Listings subject to last-minute change)

Thursday, March 3

Mr. Billion–A man learns he has inherited his uncle's fortune and must claim it within 20 days. A host of characters who learn about his luck are immediately after him. With Terence Hill, Jackie Gleason, Valerie Perrine, Slim Pickins, William Redfield, and Chill Wills. Plus the Easter Show. Radio City Music Hall.

Friday, March 4

Sandstone–Jonathan and Bunny Dana's X-rated documentary on the very open California community of the same name. RKO Cinerama II; RKO 59th St II.

A JOHN SIMON FAVORITE

Marlene Jobert stars in Claude Goretta's **The Wonderful Crook,** along with Dominique Labourier and Gerard Depardieu. It's about an affable married man who inherits a furniture factory and takes to robbing banks to meet the weekly payroll. Simon says: "Claude Goretta is Switzerland's premier filmmaker." Says Simon: "Wistfully delicious story." 68th Street Playhouse.

THE MOVIES

Bound for Glory–David Carradine portrays Woody Guthrie in an autobiographical film about the legendary folksinger. It deals mostly with the Depression, the Dust Bowl, and the desperate people traveling to California where new horrors await them. Seeing this film, directed by Hal Ashby, is the nearest thing to leafing through the album of a great photographer (Haskell Wexler). Little Carnegie.

The Cassandra Crossing–Could have been a good-bad disaster if it did not take itself so seriously, if it were better acted and directed, and, if it made a minimum of sense. There are unforgiveable performances by Burt Lancaster, Richard Harris, John Phillip Law, and (Actors Studio members past and present please note) Lee Strasberg. Loews Astor Plaza; Loews Cine.

A Clockwork Orange–Stanley Kubrick at his splashiest, most superficially aggressive and effect-ridden worst, with neither the verbal values of the Burgess novel, nor the human values inherent in the story captured and created on screen. Sensation-seekers may derive some simplistic satisfactions. Others are likely to lament the waste, the *waste,* the WASTE. 3/2,3, Bleecker St Cinema.

The Cookies (Les Galettes de Pont-Aven)–Written and directed by Joel Seria, the film makes every effort to be whimsical, touching, and outrageous by turns, but ends up showing mostly lots of effort. Here and there a bright moment peeps through. The whimsy, on the whole, is more convincing than the pathos. 68th St Playhouse.

Cousin, Cousine–A charming and droll film by Jean-Charles Tacchella that goes a long way toward restoring the good name of the wayward French cinema. It is about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Very unassumingly it says a good deal, and is beautifully written, directed, and acted, with fine photography and catchy music. Paris.

Death in Venice–Luchino Visconti at his most rotten-ripe. To make a movie from Mann's novella was a bad enough idea; to make this movie, unforgivable. Sumptuous decor and costumes; middling photography of Venice (still something to look at), uninspired performance by Dirk Bogarde, and a lot of pretentious nothing besides. Even Mahler gets badly played on the sound track. Thru 3/1, Elgin.

Demain les Momes–Directed by Jean Pourtale, film tells of children who gradually take power after an obscure catastrophe has left only traces of life on earth. 3/1, 7, Carnegie Hall Cinema.

Dr. Strangelove–This is probably Stanley Kubrick's best film to date, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the U.S.A. and the U.S.S.R. The plotting and characterization (Terry Southern co-scripted) are outrageous, but also funny and not nearly so preposterous as anyone hoping for our survival might wish. There is riotous acting by a distinguished cast: Sterling Hayden, George C. Scott, Keenan Wynn, and Peter Sellers in several roles are specially amusing. There is also splendid black-and-white photography. 3/3,4, Bleecker St Cinema.

Face to Face–Ingmar Bergman's latest is doubly disturbing. First, because it may be the most harrowing portrayal ever of a nervous breakdown, and, secondly, because it shows a supreme filmmaker in total control of his medium merely marking time. The one incontrovertible splendor of the film is Liv Ullman's performance. It is not just sublime acting; it is a piece of great, invaluable daring. Fine Arts.

F for Fake–Orson Welles stars in and directed this celebration of tricks, games, and hoaxers. Clifford Irving and the late art forger Elmyr de Hory co-star. D.W. Griffith.

Fellini's Casanova–This film which lasts over two-and-a-half hours may well be the most ponderous specimen of imaginative vacuity ever devised. Particularly offensive and depressing is that Fellini has taken a fascinating protagonist and very rich story only to make them as hollow and aimless as he himself must have become. Cinema I.

Fun with Dick and Jane–Even if the film were a good deal worse it would still deserve to be seen for the greatly gifted Jane Fonda who is the only all-purpose actress we've got in Hollywood today. She is by far the most irresistibly smart-alecky wife since Myrna Loy in the *Thin Man* series. Theme concerns a couple, living beyond their means, who turn to a life of genteel crime. Loews State I; Loews Tower East.

Juliette et l'Air du Temps–Rene Gilson's film about an eighteen-year-old farm girl drifting in the amoral world of the rootless young in Paris. 3/8, Carnegie Hall Cinema.

Harlan County, U.S.A.–Barbara Kopple's well-intentioned piece of work about a coal miners' strike in Kentucky that lasted thirteen months and led to, after the brutal shooting of a miner, the mine owners' acceding to the miners' demands, which were nothing more than the right to unionize. Cinema II.

King Kong–This new version, directed by John Guillermin, tried hard to come up with things the original lacked—Freud, feminism, ecology, social satire, spoofing of astrology, and above all, sympathy for the ape. The romance now is much more between beast and girl than between boy and girl. But nothing substantial has been added and something considerable has been forfeited. Embassy 49th.

King of Hearts–Philippe De Broca's comic parable in which the inmates of an asylum take over a small French town during World War I. With Genevieve Bujold, Alan Bates, Jean-Claude Brialy. Thru 3/5, New Yorker.

Last Tango in Paris–About sex, love and death among today's disaffected young and disenchanted middle-aged, this purports to be a social document, eroticism at its best, and a work of art, but despite fancy positions and posturings, fails at all three. Neither Bertolucci's directorial attitudinizing, nor the actors' elaborate improvisations come to much beyond one good sex scene (the first), and Brando's vaunted performance is merely an anthology of all his former ones, while Maria Schneider's main talent is for looking unwashed even in a bathtub. Modish cinematography, bad music, and dialogue full of pratfalls. 3/5, Carnegie Hall Cinema.

The Late Show–If you like latter-day variations on the private-eye movie—variations that consist chiefly of tongue-in-cheek deflations of the genre, you may find this film just your thing. Though its plotting is rudimentary and its illogic gigantic, it has oodles of atmosphere and a likeable way of not taking itself too seriously. Lily Tomlin is totally winning. Sutton.

The Marquise of O...–Eric Rohmer's film version of Heinrich von Kleist's 1808 novella is as intelligent and successful as such an undertaking can get. The liberties the director has taken are minimal, and generally inventive as well as dramatically justifiable. Quad.

Mother Kusters Goes to Heaven–Rainer Werner Fassbinder's film stars Brigitte Mira as "Mother Kuster," a woman who is exploited by society after her husband runs amok at work, and commits murder and then suicide. 3/6, New Yorker.

Network–Sidney Lumet's latest film is a further lap in Paddy Chayefsky's, the scenarist's, fascinating race against decrepitude and impotence. But Lumet continues to improve as a director, and the acting, by William Holden, Robert Duvall, Peter Finch, Faye Dunaway, Beatrice Straight, is impressive. Greenwich; 34th St E; Loews Triplex.

Nuit d'Or–A man who was believed to have killed himself returns to threaten the comfortable existence of his family. Directed by Serge Moati. 3/1, 7, Carnegie Hall Cinema.

The Pink Panther Strikes Again–Distinctly superior to its predecessor, *The Return of the Pink Panther,* this one features also some jolly movie parodies and mild political satire along with good-natured and often amusing slapstick, old hat though it may be. With Peter Sellers, Herbert Lom, Colin Blakely, Leonard Rossiter, and Lesley-Anne Down. Embassy 72nd.

Providence–Alain Resnais's first English-language film is his first unmitigated disaster. John Gielgud, the partially hidden narrator of the film, an old dying man, imagines a convoluted scenario involving a love triangle made up of his legitimate son, his illegitimate son, and the former's wife (Dirk Bogarde, David Warner, and Ellen Burstyn). Cinema III.

Pumping Iron–A specialized sort of documentary film about muscle men and, to a much lesser extent, their families, trainers, fans; a film that cannot help having a certain freak-show appeal. Yet it does have its riveting passages, as when we see the screen wellnigh explode with the superhuman, or superbovine, exertions of these body builders, or when Arnold Schwarzenegger, the champion of champions, gives out with mischievous bits of witty cynicism. Plaza.

Rocky–This is a pugnacious, charming, grimy, beautiful fairy tale—a small pearl of realism formed around a grain of story-book impossibility. An obscure Philadelphia boxer gets a crack at the heavyweight championship, and what distinguishes this tale from so many other boxing tales is the precision with which the locales, the background activities, and the talk are evoked. It's an uppercut to the devil's jaw and an upper for the viewer's spirits. Directed by John Avildsen. Columbia I; Quad; Embassy 46th; RKO 86th II; Gramercy.

The Sentinel–Michael Winner's latest unspeakably vulgar movie in the supernatural horror genre is dreadful, and the only moments of true horror occur when we are forced to watch Sylvia Miles in the nude. Rivoli; 86th St E; Columbia II.

The Seven-Per-Cent Solution–Nicol Williamson is a self-indulgent sensualist and social upstart rather than the ascetic, upper-class Sherlock Holmes in this film, wherein Freud (Alan Arkin) tries to analyze and cure the cocaine-besotted dick, and the two men collaborate in a bit of crime detection. Quad.

Silver Streak–An expensive attempt, directed by Arthur Hiller, at crossbreeding *The Lady Vanishes* and *Twentieth Century.* It is not so much a cross-fertilization as a cross-sterilization. Jill Clayburgh, once again unworthily cast, once again keeps her head above ditchwater. Gene Wilder is miscast in a young-Jimmy Stewart role, and Patrick McGoohan is loathsome above the line of duty. RKO 86 I; Trans-Lux East; Art.

Slap Shot–A film about people in the sub-culture of professional ice hockey, starring Paul Newman, with Lindsay Crouse and Strother Martin; directed by George Roy Hill from a screenplay by Nancy Dowd. Beekman; National; Murray Hill.

Small Change–Francois Truffaut's film is small potatoes, a totally unstructured agglomeration of episodes, some charming, some ordinary, some tired and rather tiresome. It all leads up to nothing more than a lengthy tirade or homily by a sympathetic teacher who lectures his pupils about the need for comprehension and above. 3/2-8, St Marks Cinema; Olympia; Quad; Playboy.

SEVEN DEATHS!

Gerard Depardieu is featured in **Sept Morts sur Ordonnance,** one of eight new French films having their New York previews in March, at the Carnegie Hall Cinema. You can see this one on March 2nd and l0th. It's a study of victims of blackmail and power set in provincial French town, and an expose of a medical scandal.

A Star is Born–This third version of the film, with Barbra Streisand in what seems to be both the female and male leads, is not only unneeded, it is emphatically uncalled-for. Streisand's notion of acting is to bulldoze her way from one end of a line to the other without regard for anyone or anything; you can literally feel her impatience for the other performer to stop talking so she can take over again. Forum; Waverly; Loews Triplex; U.A. East.

Stavisky–Alain Resnais here substitutes opulence and slickness for his former originality; the entire film seems to be shot through a glitter filter, and everything sparkled except the script, direction, and most performances. A fascinating sociopolitical phenomenon—the rise and fall of a historic conman—is treated superficially and confusingly; neither the man nor his political significance come to life, and, for further confusion, Trotsky is dragged shaggy-doggedly into the plot. Belmondo gives a dimensionless performance, and only Charles Boyer is a joy to watch. 3/5, Carnegie Hall Cinema.

The Story of Adele H.–Francois Truffaut's film; about the daughter of Victor Hugo who, growing up in the Channel island of Guernsey, whither her father was banished, had the misfortune to fall in love with a British lieutenant who eventually tired of her, both on Guernsey and in London, where she had followed him. Unfortunately, Truffaut has opted for swift, short episodes, trying to make out of lean, restless vignettes a sweeping canvas of love, madness, personal tragedy. The gifted, adorable, rising young star, Isabelle Adjani, under twenty when she made this film, plays Adele, and Bruce Robinson the lieutenant. 3/2-8, St Marks Cinema; Olympia; Quad; Playboy.

Straw Dogs–A Sam Peckinpah Western set in rural England, with Dustin Hoffman improbably cast as a math prof married to a local sexpot well played by Susan George. There are many flaws, and there is no doubt that the film appeals to repressed blood-lust as a "little man" turns strong enough to take on and horribly exterminate a bunch of vicious hoodlums, and feminists are sure to object to a scene in which the young wife of an intellectual enjoys being raped by a muscular ex-suitor. Still, the film has interesting local color, good acting, clever cinematography and music (even if cribbed from Stravinsky), and all kinds of good Peckinpah paw marks. 3/2, Bleecker St Cinema.

Thieves–This may not be the worst movie you ever saw, but is may well be the most annoyingly cloying. It is one of those horrible examples of how an extremely limited, intensely self-satisfied, repetitious, and predictable cleverness can become—within minutes—more offensive than witless. Herb Gardner wrote it and ended up pseudonymously directing much of it. Marlo Thomas, Charles Grodin, Irwin Corey played in it. Thru 3/8, Coronet.

Twilight's Last Gleaming–Robert Aldrich's film may well be the first main-line film that tries to take full account of the Vietnam-Watergate debacle on behalf of Hollywood. It is laid somewhere in the near future but tries to come to grips with our recent past and its possibly fearful consequences. Unfortunately, its sincerity does not seem to exclude sensationalism. Loews State II; Loews Orpheum; Eastside.

Un Type comme Moi ne Devrait Jamais Mourir–Michel Vianey's comedy about a youth who drops out from his "successful" life and retreats to the womb—of his car! 3/2, 10, Carnegie Hall Cinema.

Voyage of the Damned–Film is numbingly earnest in its intentions and crushingly dull in its execution, which is a pity for several reasons. Based on a shattering historical event with serious present-day implications, in handling so many characters, there is scant opportunity for developing any of them. Here characterizations are reduced to formulas and platitudes, a shorthand that is the very antithesis of living art. With Faye Dunaway, Max von Sydow, Oskar Werner, Jose Ferrer, Orson Welles, James Mason, Malcolm McDonald, and a zillion others. Loews Triplex.

Excerpted from John Simon's reviews

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). *Silver Streak.*

Baronet, 3rd Ave at 59th (355-1663). *A Star Is Born.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *Slap Shot.*

Bleecker St Cinema, 144 Bleecker, at Laguardia Pl (674-2560). 3/1, Avant Garde Program V; *Our Hospitality.* 3/2, *A Clockwork Orange; Straw Dogs.* 3/3, *Dr. Strangelove; A Clockwork Orange.* 3/4, *The Great Dictator; Dr. Strangelove.* 3/4, *Modern Times; The Great Dictator.* 3/5, *Monsieur Verdoux; Modern Times.* 3/7, *2001: A Space Odyssey.* 3/8, Avant-Garde VI; *The Three Ages.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 3/1, *Nuit d'Or; Demain les Momes.* 3/2, *Un Type Comme Moi ne Devrait Jamais Mourir.* 3/3, *Noroit; Le Petit Marcel.* 3/4, *La Bete Humaine; Sous Les Toit de Paris.* 3/5, *Stavisky; Last Tango in Paris.* 3/6, *Bonaparte.* 3/7, *Demain les Momes; Nuit d'Or.* 3/8, *Juliette et L'Air du Temps; Moi Pierre Riviere Ayant Egorge Ma Mere, Ma Soeur, Mon Frere.* 3/9, *Le Petit Marcel; Noroit.* 3/10, *Sept Morts Sur Ordonnance; Un Type Comme Moi Ne Devrait Jamais Mourir.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Fellini's Casanova.*

Cinema II, 3rd Ave nr 60th (PL 3-6022). *Harlan County, U.S.A.*

Cinema III, 2 W 59 (752-5959). *Providence.*

Columbia I, 2nd Ave at 64th (832-1670). *Rocky.*

Columbia II, 2nd Ave at 64th (832-1670). *The Sentinel.*

Coronet, 3rd Ave nr 59th (EL 5-1663). Thru 3/8, *Thieves.* From 3/9, *Islands in the Stream.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). *F for Fake.*

Eastside, 3rd Ave at 55th (755-3020). *Twilight's Last Gleaming.*

8th St Cinema, 52 W 8th (674-6515). *The Last Tycoon.*

86th St E, 3rd Ave at 86th (249-1144). *The Sentinel.*

Elgin, 8th Ave & 19th (675-0935). 3/1, *The Damned; Death in Venice; Ludwig.* From 3/2, *Harold and Maude; Slaughterhouse 5; Things to Come; Reefer Madness.* Fridays at Midnight, *Gums;* Saturdays at Midnight, *The Harder They Come.* Senior citizens, 25¢ at all times.

Embassy 46th, at Bdway (757-2408). *Rocky.*

Embassy 49th, at Bdway (582-4066), *King Kong.*

Embassy 72nd, at Bdway (SC 4-6745). *The Pink Panther Strikes Again; California Split.*

Fine Arts, 58th nr Lexington (PL 5-6030). *Face to Face.*

Forum, Bdway & 47th (757-8320). *A Star is Born.*

Gramercy, 23rd St nr Lexington (GR 5-1660). *Rocky.*

Greenwich, 12th at Greenwich (WA 9-3350). *Network.*

Guild, 33 W 50th (PL7-2406). Thru 3/1, *Silver Streak.*

Little Carnegie, 57th St nr 7th (246-5123). *Bound for Glory.*

Loews Astor Plaza, Bdway at 44th (869-8340). *The Cassandra Crossing.*

Loews Ciné, 3rd nr 86th (427-1332). *The Cassandra Crossing.*

Loews Orpheum, 86th, 3rd (AT 9-4607). *Twilight's Last Gleaming.*

Loews State I & II, Bdway at 45th (582-5070). I. *Fun with Dick and Jane.* II. *Twilight's Last Gleaming.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Fun with Dick and Jane.*

Loews Triplex, Bdway at 83rd (877-3190). Listings always tentative here. I. *Network.* II. *A Star Is Born.* III. *Voyage of the Damned.*

Murray Hill, 34th at 3rd Ave (685-7652). *Slap Shot.*

Museum of Modern Art, 11 W. 53rd (956-7078). 3/3, *Hotel du Nord;* 6 p.m. *Erotikon;* 8:30, *Masterman.* 3/4, 2:30, *Masterman;* 6 p.m. *Hotel du Nord.* 3/5, noon, *Lilies of the Field;* 2:30, *The Phantom Chariot;* 5 p.m. *Erotikon.* 3/6, noon, *Lilies of the Field;* 2:30, *The Parson's Widow;* 5 p.m. *Underworld* and *Spione.* 3/7, noon, *Le Pink Grapefruit* and *Antonio Gaudi;* 2:30, *The Phantom Chariot;* 6 p.m. An Evening with Jean Eustache of Paris, and *Mes Petites Amoreuses.* 3/8, noon, *Le Pink Grapefruit* and *Antonio Gaudi;* 2:30, *The Parson's Widow;* 6 p.m. What's Happening?

National, Bdway at 43rd (869-0950). *Slap Shot.*

New Yorker, Bdway nr 88th (TR 4-9189). Thru 3/5, *King of Hearts.* 3/6, *Mother Kusters Goes to Heaven.*

Olympia, Bdway at 107th (865-8128). Thru 3/1, *The Enforcer; Fighting Mad.* From 3/2, *Small Change; The Story of Adele H.*

Paris, 4 W 58th (MU 8-2013). *Cousin, Cousine.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 3/1, *The Enforcer; Freebie and the Bean.* From 3/2, *Small Change; The Story of Adele H.*

Plaza, 58th St, E of Madison (EL 5-3320). *Pumping Iron.* (Live body building demonstrations after evening performances.)

Quad, four cinemas at 34 W 13th (255-8800). *(Last-minute switches especially frequent here; phone ahead.)* I. *The Marquise of O...; Claire's Knee.* II. *Rocky.* III. *The Seven-Per-Cent Solution.* IV. Thru 3/1, *Through the Looking Glass; Every Inch a Lady.* From 3/2, *Small Change; The Story of Adele H.*

Regency, Bdway at 67th (724-3700). Thru 3/2, *Only Angels Have Wings; Dirigible.* 3/3-5, *Platinum Blonde; The Lady from Shanghai.* 3/6,7, *The Lady is Willing; Lady by Choice.* 3/8,9, *Here Comes Mr. Jordan; The Whole Town's Talking.*

Rivoli, Bdway at 49th (247-1633). *The Sentinel.*

RKO Cinerama I & II, Bdway at 47th (757-5450). I. Thru 3/1, *Ebony, Ivory, and Jade; Adios Amigo; Forced to Fight.* From 3/2, *Knockout.* II. *The Town That Dreaded Sundown; Last House on the Left.* Thru 3/3, From 3/4, *Sandstone; What Do You Say to a Naked Lady?*

RKO 59th St I & II, nr 2nd Ave (688-1717). I. *Network.* II. Thru 3/3, *The Town That Dreaded Sundown.* From 3/4, *Sandstone; What Do You Say to a Naked Lady?*

RKO 86th St I & II, at Lexington (AT 9-8900). I. Thru 3/1, *Silver Streak.* II. *Rocky.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 3/1, *The Enforcer.* From 3/2, to be announced.

St Marks Cinema, 2nd Ave at St Marks Pl (777-1955). Thru 3/1, *The Enforcer; Steelyard Blues.* 3/2-8, *Small Change; Story of Adele H.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). Thru 3/3, *The Cookies.* From 3/4, *The Wonderful Crook.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *The Late Show.*

Thalia, 250 W 95th (222-3370), to be announced.

Theater St Marks, 80 St Marks Pl (254-7400). 3/1, *Rain; Of Human Bondage.* 3/2, 3, *Murder; Young and Innocent.* 3/4, 5, *The Gang's All Here; Weekend in Havana.* 3/6, 7, *True Confession; Made for Each Other.* 3/8, 9, *The Gracie Allen Murder Case; Death Kiss; Bulldog Drummond Comes Back.*

34th St East, nr 2nd Ave (683-0255). *Network.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Silver Streak.*

Trans-Lux 85th, at Madison (BU 8-3180). *Network.*

UA East, 1st Ave at 85th (249-5100). *A Star Is Born.*

Waverly, 6th Ave at 3rd (WA 9-8037). *A Star is Born.* (Every Fri & Sat at midnight, *The Rocky Horror Picture Show.*)

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, March 1

Romeo and Juliet–Paul Rudd and Pamela Payton-Wright in the Shakespeare tragedy; directed by Theodore Mann; also in the cast are Jan Miner, Jack Gwillim, David Rounds, and Lester Rawlins. Previews now prior to a 3/17 opening. Circle in the Square, 1633 Bdway (581-0720).

CURRENT

American Buffalo–The first substantial American play of the season and worth the wait: David Mamet's brilliant black comedy about worthless wordsmanship and man's inactivity toward man. Some gorgeous acting by Robert Duvall, Ken McMillan, and John Savage, directed with hairspring timing by Ulu Grosbard, complete the triumphant picture. Ethel Barrymore, 243 W 47th (246-0390).

Bubbling Brown Sugar–About half the show is an authentic and lively tribute to old-time Harlem theater, with some great numbers lined out by the likes of Avon Long and Josephine Premice. The other half, alas, is a silly, patronizing, meandering book and some new songs by Danny Holgate that merely waste time, beyond rescue even by all that classy staging and dances. Tues thru Sat at 8; Sat mat at 2; Sun at 2:30 & 7 p.m. ANTA, 245 W 52nd (246-6270).

California Suite–Sleazily written, shoddily constructed, and without even a scintilla of Neil Simon's usual slick adroitness with a gag line, this grab bag of skits about life in a Los Angeles hotel suggests that California life may have scrambled Mr. Simon's brains. Gene Saks's direction draws a few moments of bovine humor from Jack Weston, but Tammy Grimes, Marge Redmond, and George Grizzard look as foolish as they are made to sound. Mon thru Sat at 8; Sat, Sun, Wed mat at 2. Eugene O'Neill, 230 W 49th (246-0220).

Caesar and Cleopatra–Rex Harrison and Elizabeth Ashley star in the George Bernard Shaw play, directed by Ellis Raab. With Paul Hecht, Novella Nelson, and Patrick Hines. Palace, 1564 Broadway (PL 7-2626).

The Cherry Orchard–Formerly a play by Chekhov, now the victim of a rampaging, self-indulgent reshaping (wherein winsomeness becomes slapstick, etc.) by Andrei Serban. Even at this monstrous disadvantage, however, the haunting Ranevskaya of Irene Worth, as well as the pure visual beauty of the production, are probably worth the trip (if you happen to live close by, at any rate). Thru 4/3. Vivian Beaumont, 150 W 65th (787-8080).

Chicago–A music vaudeville, with book by Fred Ebb and Bob Fosse, based on the 1926 melodrama about a Chicago murderess. Music by John Kander. There is fun here, and like any spectacle that carries the Fosse signature, it demands to be seen. *(J.S.)* Mon thru Sat at 8; mat. Wed & Sat at 2. 46th St Theater, 226 W 46th (246-4271).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St* (et al). Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's taut, energetic direction covers a multitude of inadequacies. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W44 (246-5990).

Comedians–Trevor Griffiths's uneven but often brilliant dissection of the place of laughter in today's world of debased standards. There are gags here to please the crowd, but they explode like smoke-bombs. Mike Nichols's direction is wonderfully taut and understated, and a splendid all-male cast, notably Jonathan Pryce as a funnyman filled with hatred, provides some spectacular theater even when the play loses its way, as it occasionally does. Mon thru Sat at 8; mat, Wed at 2. Music Box Theater, 239 W 45th (246-4636).

Dirty Linen & New-Found-Land–Tom Stoppard's interlinked playlets, both set in a Parliamentary committee room, elevate the fine old art of farce-writing to a high intellectual level. The joke-spinning is murderously, achingly funny, no less so for the intricacy and the dazzling literacy of Stoppard's word-gaming. If you feel certain pains on leaving the theater, that's your laughing muscles being reactivated after a long, dismal season of rest. Ed Berman directs, and the cast is fully the equal of its London counterpart. Mon thru Sat at 8; Wed mat at 2. Golden Theater, 252 W 45th (246-6740).

Equus–Peter Shaffer's play which is structured around a valid premise, an exploration into the tortured mind of a boy who suddenly goes beserk and blinds a stableful of horses. But the play is ruined by Shaffer's concept of the psychiatrist, who is forced constantly into tedious (and, to an intelligent auditor, insulting) sermons on what it all means to him. With Alec McCowen and Michael Snyder. Helen Hayes, 210 W 46th (246-6380).

Fiddler on the Roof–Nothing has aged so much that this 1964 Bock-Harnick-Stein musical has lost any appreciable glow. Even so, as Zero Mostel has had to slow down his timing in the lead role, and as some key members of the new cast fail to erase memories of their predecessors, it becomes increasingly clear that the real "Fiddler" is Jerome Robbins, whose staging transmutes common clay into something like gold. Since Mr. Robbins returned to restage this revival, it has become, once again, an imperative. Mon thru Sat at 8, Wed mat at 2. Winter Garden, 1634 Bdway (245-4878).

For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling theatrical experience that makes the theater glow in all colors. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969).

Godspell–Although it may have been overpraised when new (thanks to *J.C. Superstar's* also having been around), the artless joy of this retelling of the Passion through the eyes of flower-children, the romping inventiveness of its appealing cast, and the vitality of most (if not all) of Stephen Schwartz's music still make this one of the loveliest things in town. The move to Broadway has been well managed, and you're still invited onstage for wine at intermission. Wed thru Sat at 8; Mat Wed, Sat & Sun at 2; Sun at 5:30 p.m. Ambassador, 215 W 49th (265-1855).

Grease–An amusing, ridiculous 50s rock 'n' roll musical exploring the myth created by the mass media of what teen-age life was like in the 50s. Excellent choreography by Patricia Birch. Book, music & lyrics: Jacobs & Casey. Directed by Tom Moore. *(J.S.)* Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; Wed, Sat & Sun at 2; Sun at 5 p.m. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Weeknights at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Edison, 240 W 47th (757-7164).

Otherwise Engaged–With words wise and winged, Simon Gray shows us how easy it is to retreat into electronic armor and cut all communication with humanity. The play is, at once, both wittier and more profound than Gray's excellent *Butley* and, as directed by Harold Pinter, it becomes one of Broadway's few genuinely rewarding experiences. As the hero, a man on his way to becoming a robot, Tom Courtenay may be a little *too* charming, but his way with the language is indeed elegant. Plymouth, 236 W 45th (246-9156).

A Party–Adolph Green and Betty Comden are such charming hosts, and their song lyrics embody so much of the spirit of Broadway theater at its sassiest, most iconoclastic, that the "and-then-we-wrote" format of their retrospective becomes heady, classy entertainment of high order. Even their manner of presentation, at a "party" that looks more like a hangover, becomes immensely likeable. Morosco, 217 W 45th (246-6230).

Pippin–The most beautifully gotten up musical ever to surround a near-vacuum, the "vacuum" being Roger O. Hirson's empty and pretentious book about Charlemagne's son. The "near" is Stephen Schwartz's music and lyrics, with an awkward, amateurish charm, but at least they have a somewhat medieval feel. Director-choreographer Bob Fosse's only flaw is an excess of inventiveness. *(J.S.)* Tues, Wed & Sat at 8 p.m. Mat Wed & Sat at 2; Sun at 3 p.m. Imperial, 45th nr 8th Avenue (CO 5-2412). Moves, 3/15, to the Minskoff, 45th W of Bdway (869-0550).

Same Time, Next Year–Sandy Dennis and Ted Bessell in a romantic comedy by Bernard Slade about an annual rendezvous that lasts for 25 years involving a pair who are married, but not to each other. A two-character play similar in theme to *Avanti,* and in quality to *The Voice of the Turtle,* it is genuinely funny, often moving, and slyly perspicacious throughout. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. *(J.S.)* Don Murray will take over Ted Bessell's role starting 3/8. Brooks Atkinson, 256 W 47th (245-3430).

Shenandoah–A musical by James Lee Barrett, P. Rose, P. Udell, and Gary Geld; directed by Philip Rose; stars William Chapman. It takes no Civil War expert to know that this foolish hyperanachronism has about as much to do with history as with wit, tunefulness, or basic intelligence. The book goes from nowhere to nowhere, unless commuting between jolly homespun philosophy and arrant tear-jerking constitutes an itinerary. Tues thru Sat at 8 p.m.; Wed and Sat at 2 p.m. Sun at 3 p.m. *(J.S.)* Alvin, 250 W 52nd (PL 7-8646).

Sly Fox–Larry Gelbart has misread a certain famous tombstone as "O Rape Ben Jonson," and has done just that in this gross, gaggy rewrite of *Volpone.* As the Fox himself, George C. Scott mistakes pose-striking for comic acting, and Arthur Penn's direction is a luckless try at creating a Jacobean *Hellzapoppin'.* Ugh. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (Cl 6-6699).

The Trip Back Down–John Collum wanders through John Bishop's play with a worried look, which could mean that he has read it. Mr. Bishop—who, the program ingenuously points out, had only *thought* about writing until three years ago—is here concerned with an out-of-luck racing-car driver who returns home in search of "the answers." The Pits. Tues thru Sat at 8; mat Wed & Sat at 2; Sun at 3. Longacre, 220 W 48th (246-5639).

Unexpected Guests–A new comedy by Jordan Crittenden about events that occur to a man who comes home from work to find his wife has run off with a cello salesman. With Jerry Stiller, Zohra Lampert, Anne Ives, Michael Vale. Directed by

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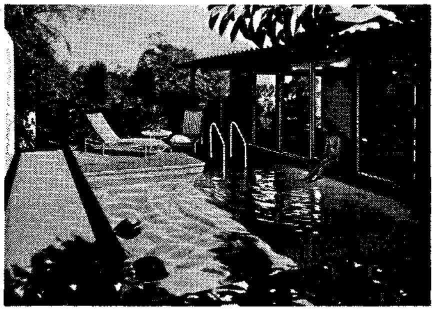

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Charles Grodin. Little Theater, 240 W 44th St (221-6425).

The Wiz–New musical version of the *Wizard of Oz* with an all-black cast; by William F. Brown and Charlie Smalls; directed by Geoffrey Holder. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. If you already know Oz, from the Baum books and the Garland movie, you're ahead of the game. *J.S.)* Majestic, 247 W 44th (246-0730).

Your Arms Too Short To Box With God–The Book of Matthew's greatest hits, turned into a generally lively gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Sometimes the wooing of audience by cast becomes a little blatant, but there is some spellbinding singing (notably by Salome Bey and Delores Hall) to set matters right. Tues thru Sun at 8; mat Sat at 2, Sun at 3. Lyceum, 149 W 45th (JU 2-3897).

OFF and OFF-OFF BROADWAY

CURRENT

Another Way To Love–Dramatization of sex fantasies, performed without nudity. Mon thru Sat, at 8 p.m. Fri & Sat also at 10:30. Sat mat at 3 p.m. $7.50. Bijou, Bdway & 45th (966-0322).

Ashes–David Rudkin's play begins as a witty, low-key piece about a couple struggling to have a baby; gradually, and inexorably, the scope widens to embrace a wide range of brilliant disturbing thoughts about life itself. The play (by a Britisher hitherto unknown here) is something close to wonderful, as is the performance by a four-member cast directed by Lynne Meadow. Public/Anspacher Theater, 425 Lafayette St (677-6350).

The Club–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a goggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. As a final kicker, all the roles are played by women, and a perfectly splendid septet of transvestites they are. You probably have to see this for yourselves to understand why this rather special show is as delightful as it is. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

SARTRE RESARTUS

Stefan Schnabel plays the father in Jean Paul Sartre's **The Condemned of Altona,** directed by Jean McFaddin, with Jeff Cannon and Chris Weatherhead. The English version is by Justin O'Brien. Thurs & Sat at 8; Sun at 2:30. Thru March 13. $2.50. Jewish Repertory Theater, Emanu-El Midtown Y, 344 E 14th (674-7200).

The Creditors–Strindberg's play, adapted and directed by Linda Mussman. Wed thru Sat at 8 p.m. Time & Space, Ltd., 139-141 W 22nd St (741-1032).

Curtains–Tom Mallin's play, directed by Allen Savage. Wed thru Sun eve. Sun mat. Thru 3/6. T. Screiber Theater, 83 E 4th St (874-7509).

Double Bill–GBS's *How He Lied to Her Husband,* and *Annajanska;* both directed by Arthur Reel. Fri & Sat at 8 & 10; Sun at 5 p.m. Thru 3/20. $3. Drama Committee, 17 W 20th (929-8377).

Drama Committee Repertory–Henrik Ibsen's *The League of Youth.* Thurs, Fri, Sat at 7:30; Sun at 2:30, thru 3/20. Gate Theater, 2nd Ave at 10th St (929-8377).

End Game–Samuel Beckett's play, directed by Steve Chernak. Fri & Sat at 10 p.m. $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

***The Fantasticks**–In the zillionth year of its run, with* its notable list of acting alumni, this innocuous drivel has finally found its audience: one man who attends regularly because it cures his insomnia. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

Foul Shot–Edward J. Silva's play. 3/2, 4, 5, 9, 11, 12, at 8 p.m. $3. Broadway Methodist Temple, 174th St & Bdway (942-1769).

Gemini–A new play by Albert Innaurato about an Italian family in South Philadelphia gathering to help the only son celebrate his 21st birthday. Directed by Peter Mark Schifter. Starring Danny Aiello. 3/8-4/10. Circle Repertory, 99 Seventh Ave So (924-7100).

FRIVOLITIES IN GENERAL

Chris Brandt, a member of The Medicine Show Theater Ensemble, appears in **Glowworm,** a group-created project taking a comic view of decadent society, directed by Barbara Vann. Wednesday thru Sundays at 7:30; thru April 3. Four bucks will get you in. At the Theater, 45 East 20th Street. Call 475-9623 for reservations.

Godsong–Adapted from James Johnson's *God's Trombones* by Tad Truesdale, who also directs. A gospel rock-dance revival. Wed thru Sun at 7:30; Sun mat at 3, Thru 3/6. La Mama Annex, 66 E 4th St. (475-7710).

Greenwich Village Follies–Revue, with music, lyrics, and vignettes by Ronnie Britton. Wed thru Sat at 8; Sat also at 10:30. Sun, 5 & 7:30. Cricket Theater, 162 Second Ave (533-8010).

Hagar's Children–A new play by Ernest Joselovitz, directed by Robert Graham Small, about Christmas Eve in a home for emotionally disturbed teenagers. From 3/8. Public Martinson Hall, 425 Lafayette St (677-1750).

High Infidelity–A comedy by John Dooley, directed by Martin Oltarsh, which satirizes faddist therapies and politicians. 3/1, 2, and 3/8-13, at 8 p.m. Theater for New City, 113 Jane Street (575-9415).

Home of the Brave–Arthur Laurents's play, directed by David Dreyfuss. Thurs thru Sun at 8:30 p.m. 3/3-20. $3. NYTE, 62 E 4th St (477-4120).

International Theater Festival–Opening the season is the Centre Culturelle Du Marais from Paris presenting (in French) *Sauvage* and *Competition,* written and directed by Maurice Guillaud in the first and second floor theater, 3/2-6, 3/9-12. Single-play admission is $4. Both plays in one evening $6. One plays at 8, the other at 10. La Mama ETC, 74A East Fourth St (475-7908).

A Husband for May–An original musical by Karl Friedman, and Barry Heimowitz, with an all-Oriental cast. 3/5, 6, 12, 13, 19, 20, at 3 p.m. $1 (25¢ for children). Henry Street Settlement, 466 Grand (766-9334).

Ivanov–Anton Chekhov's play. Thurs thru Sat at 8 p.m. Sun at 3 p.m. Thru 3/6. $2.50. Meat and Potatoes, 58 W 39th (391-2346).

Jean Cocteau Theater–Percy Bysshe Shelley's *The Cenci;* Ionesco's *Rhinoceros;* and, from 3/4, Oliver Goldsmith's *She Stoops To Conquer.* Shakespeare's *Macbeth*—in repertory. $4. 330 Bowery (677-0060).

Juno and the Paycock–Sean O'Casey's play about the life of a poverty-stricken Dublin family during the Irish Civil War. Thurs thru Sat at 8; Sun at 3 p.m. 3/5-4/10. $3. Irish Arts Center, 553 W 50th (757-3318).

Kopit Festival–Six one-act plays by Arthur Kopit. Generally Fri thru Mon schedule thru 3/12. Call 243-7494 for details. $2.50. Impossible Ragtime Theater, 120 W 28th St.

Ladies in Retirement–A revival, directed by Barry Moss. Thurs thru Sat at 8 p.m. Sun at 3 p.m. 3/3-20. Theater-Off-Park, 28 E 35th (TR 9-8956).

Last Chance at the Brass Ring–A gay romantic comedy by Sidney Morris, directed by Peter Dowling. Thurs thru Sun at 9 p.m. 3/3-28. $3. The Glines, 260 W Bdway at 6th (a block south of Canal) (925-2619).

The League of Youth–A rarely performed political comedy by Henrik Ibsen, directed by Arthur Reel. Tues thru Sat at 7:30; Sun at 2:30, thru 3/20. Gate Theater, 162 Second Ave (575-1115).

Mamet's Plays–*Sexual Perversity in Chicago* and *Duck Variations,* two beautifully written, subtle, and wise short plays about — well, about life: young people's lives ruined by meddling "friends," old people's lives ruined by aching, desperate dullness. It's all treated with a fine, light touch, which the expert direction of Albert Takazauckas deftly underscores. Fri at 8; Sat at 7 & 10; Sun at 3 & 8. Cherry Lane, 38 Commerce St (989-2020).

RUN, DON'T WALK

Austin Pendleton is the talented young director of Edna O'Brien's **The Gathering,** which is having its American premiere at the Manhattan Theater Club, 321 E 73rd Street, with previews starting March 2nd prior to a March 9th premiere. Wed. thru Sun at 7:30, with a Sun mat at 2:30. Tickets are $4. For reservations call 472-0600.

Marco Polo Sings a Solo–John Guare's latest uninspired lunacy marks a further decline in a once-promising talent. This work, wrecked not only by Guare's self-indulgent overwriting but also by Mel Shapiro's slack direction, makes a stab at being a futuristic parable. An all-star cast (Joel Grey, Chris Sarandon, Madeline Kahn, etc.) is utterly wasted, although Anne Jackson does have one monologue, beautifully delivered, that comes close to making sense. Thru 3/13. Public/Newman Theater, 425 Lafayette St (677-6350).

A Midsummer Night's Dream–Shakespeare's comedy, directed and designed by Donald Brooks. Thru 3/5. $2.50. St Peter's Episcopal Church, 346 W 20th (WA 9-2390).

Monsters–Albert Innaurato's *Benno Blimpie,* and William Dews's *Sideshow;* directed by Robert Drivas. James Coco and Robert Drivas are the stars. From 3/3. 434 Lafayette Street (354-5940).

Movie Buff–Musical comedy about thirties movies; by John Raniello, Hyram Taylor; directed by Jim Payne. Thurs thru Sun at 8 p.m. Actors Playhouse, 100 7th Ave So (242-9657).

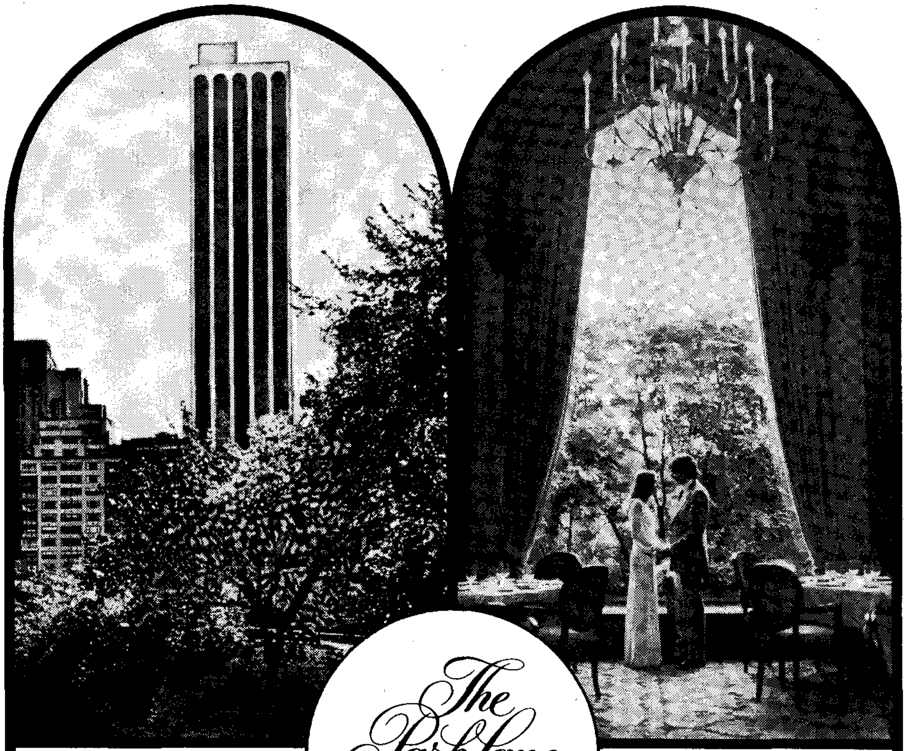
Nightclub Cantata–A congenial revue of songs by the prolific and versatile Elizabeth Swados, arranged by her and sung with high style by eight immensely talented youngsters including the author. A few of the lovesongs are a mite sweet; one or two others stoop to the glitzy earnestness of Brel, but the show contains enough dazzling talent to outweigh passing flaws. Top of the Gate, 160 Bleecker (982-9292).

No Exit–Jean Paul Sartre's play, directed by Rose Lynch. Fridays and Saturdays at 7:30; Sundays at 4 p.m. $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

Piaf, a Remembrance–The misguided producers of this loathsome enterprise, purportedly a memoir in drama and song of this most heartrending artist, have obviously mistaken "Gaul" for "gall." As Piaf, an aging New Jersey housewife named Juliette Koka is ludicrously inept, degrading both herself and her material. Playhouse, 359 W 48th (541-9820).

Peg o' My Heart–Unless you've seen a lot of theater this season, you may be immune to the simple, fresh delights in J. Hartley Manners's 1912 heartwarmer (written for Mrs. Manners, a.k.a. Laurette Taylor). Under Gene Nye's unerringly clear-eyed direction, the play has returned to us full of love, and even a touch of wisdom, and the Lion Company (led by the winsome, adorable Peg of Sofia Landon) plays as if caught up in a masterpiece. Thurs, Fri & Sat at 8 p.m. Sat & Sun at 3 p.m. $3.50. Thru 3/27. Lion Theater, 422 W 42nd (947-4224).

The Recruiting Officer–A restoration comedy by George Farquhar, directed by Philip Meister, Thurs thru Sat, Thru 3/19, at 8 p.m. $2.50. Cubiculo, 414 W 51st (265-2138).



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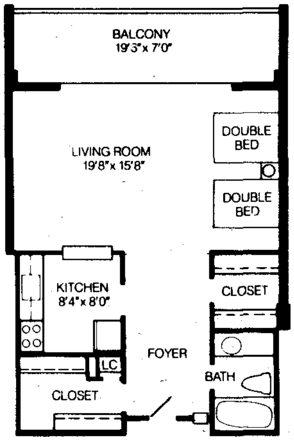

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Savages–Christopher Hampton's play about the kidnapping of an English diplomat by Brazilian revolutionaries. With Joseph Maher and Alan West; directed by Gordon Davidson. Thru 3/13, Hudson Guild, 441 W 26th (760-9847).

The Sea Gull–Chekhov's play, directed by Eugenie Leontovich. Thurs, Sat & Sun at 8; Sun at 3 p.m. Thru 3/6. $2.50. Universalist Church, Central Park West & 76th St (580-0230).

The Seven Year Itch–George Axelrod's comedy of the 50s; directed by David McNitt. Tues thru Fri at 8; Sat at 7 & 9:30; Sun at $5. $5. Thru 3/19, Academy Arts (Hotel Sutton), 330 E 56th (486-1431).

She Stoops To Conquer–Oliver Goldsmith's comedy, directed by Vicky LaViscount. Fri & Sat at 7:30; Sun at 3, Thru 3/7. Theater Forum, 333 6th Ave (243-9225).

Soho Repertory–*Faustus X 7* (based on Marlowe's work), 3/4 at 8:30, 3/5 at 7:30, 3/6 at 4:30. Joe Orton's *What the Butler Saw,* 3/5 at 10:30, 3/6 at 7:30 Soho Theater, 19 Mercer St (925-2588).

Streamers–David Rabe's finest play so far, in a distinguished production by Mike Nichols, is enough to restore anyone's faith in the future of native theater. Externally, the play is about Vietnam-bound soldiers; underneath, it is about the way human beings struggle to find responsive chords in one another, and often fail. Tues-Sat at 7:30; Wed & Sat at 2:30; Sun at 3 p.m. Mitzi E. Newhouse, 150 W 65th (787-8080).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galbway, Susan Merson) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St. (541-8394).

The Wedding–Stanislaw Wyspianski's play, directed by Raymond Marciniak. Thrus thru Sat at 7:30; Sun at 5 p.m. $3. Thru 3/6. NYTE, Inc., 62 E 4th St (477-4120).

What the Butler Saw–Comedy by Joe Orton, directed by David McKenna. Thurs thru Sun at 8. Sun at 3, Thru 3/13. $3. Nat Horne Theater, 440 W 42nd (582-5713).

The Winter's Tale–Shakespeare's tragedy-comedy, Thurs thru Sun, 3/4,5. Lincoln Square Center, 150 W 68th (595-4767).

Yerma–Lorca's play, directed by Luz Castanos and Victor Acosta. 3/4,5,11, at 8 p.m. 3/6, at 3 p.m. Nuestro Teatro, 277 Park Ave So (673-9430).

Excerpted from Alan Rich's reviews

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La Chansonette–890 Second Ave. French nightclub with singer Rita Dimitri Closed Sundays (752-7320).

Chateau Madrid–48th St & Lexington. Roberto and Mitsuko Revue. Also Javier and his Marionettes, and singer Jorge Pais. In the Flamenco Suite, Carmen Acevedo and her Basque group (PL 2-8080).

Chez Z–320 E. 79 St. Candlelight restaurant with Pat Hood singing blues, jazz and pops (734-4700).

Cleo's–Bdway & 63rd St. Joyce Bryant, a blues singer, entertains at this pretty place (opposite Lincoln Center), every night but Sunday, from 9:30 on. Mabel Mercer arrives 3/8 (724-6301).

Club Ibis–151 E 50th. Elegant Egyptian decor, international cuisine. "Ooh La La," a revue with belly dancers, whirling dervishes. Two orchestras for dancing. Showtimes 10 & 12. Closed Sundays (753-3471).

Copacabana–10 E 60th. Restaurant-discotheque, Tues thru Sat, thru 3/5, Arthur Prysock, a bruising balladeer who once also demonstrated proficiency in the blues idiom, makes a rare New York appearance. The venue is something else again (PL 5-6010).

Dangerfield's–1118 First Ave. The wonderful Carmen McCrae is singing here through 3/5 nightly, shows at 9:30 and 11:30. And with her—comedian Tim Thomerson (593-1650).

Hippopotamus II–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation–358 W 44. Comics and singing waitresses all night long, seven days a week; food; and total informality (765-8268).

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Les Mareyeurs–998 Madison, betw 77th & 78th. Elegant French seafood spot, with Neal Wolf at the keyboard Tues thru Sat (628-3333).

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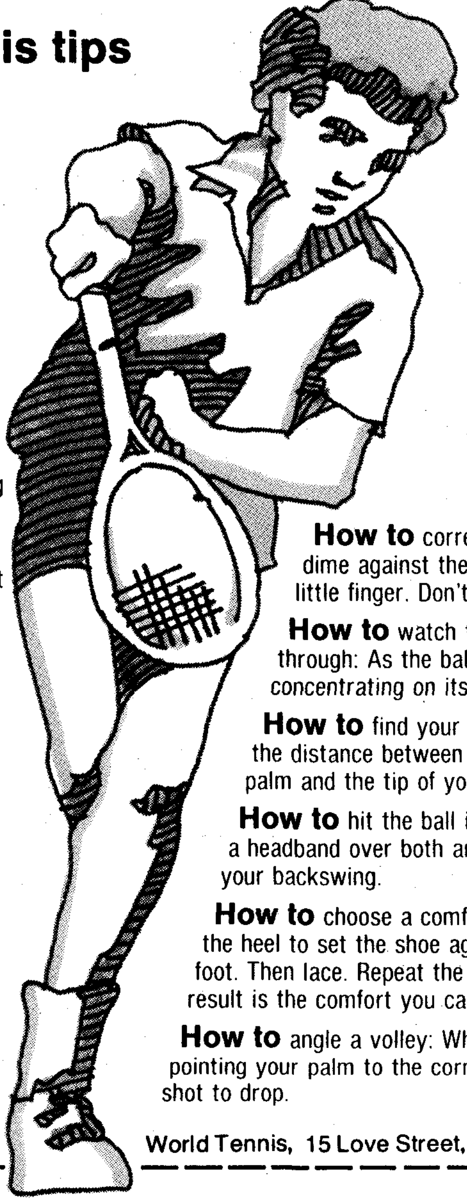

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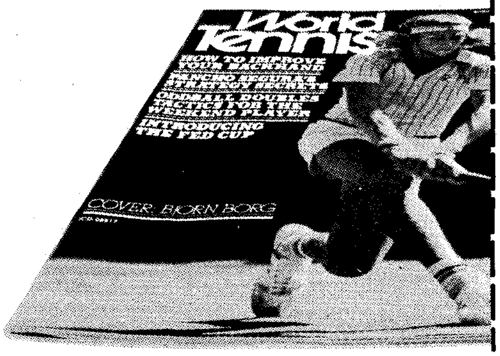

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when and where They're playing.

Alfredo's Settebello–125 7th Ave So. Large European-style room, featuring, thru 3/27, singer Joe Masiell. Closed Mondays (675-4630).

Ali's Alley–77 Greene Street. The Muhal Richard Abrams Quintet arrives 3/1. On Mondays, tenor saxophonist-arranger Frank Foster leads a big band with a fierce rhythm section and several adept soloists. (226-9042).

Angry Squire–216 Seventh Ave at 23rd. Restaurant-club with jazz Fri thru Sun, 9 to 3 a.m. Thru 3/6, the Duke Cleamons Trio (242-9066).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mabel Godwin at the piano Tues thru Sat, 9 to 3 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

The Ballroom–548 W Bdway. Thru 3/6, there's Sandy Stewart. 3/8-13, there are Tim Rice and Andrew Lloyd Weber. Tues thru Sat (473-9367).

Barbarann–349 W 46th. Tues thru Sun at 8:45 (Sat & Sun mats at 2:45), a musical revue, *Starting Here, Starting Now.* 3/1-13, at 11:30, singer-writer-composer Marc Allen Trujillo (541-6150).

Bar None–167 E 33rd. Attractive restaurant features Dardanelle who plays somewhat in the Tatum style and sings somewhat in the manner of Lee Wiley. Tues thru Sat, 7 p.m. to midnight (684-3223).

Beefsteak Charlie's–Fifth Ave at 12th. In the Lounge, guitarist Bucky Pizzarelli arrives on 3/2. Wed, Thurs & Sun, 9 to 2 a.m. Fri & Sat, from 10 p.m. (675-4720).

Bottom Line–15 W 4th St. Thru 3/1, the Flying Burrito Brothers. 3/2, Oregon Quartet. 3/4,5, Henny Youngman, with the jokes (228-7889).

Bradley's–70 University Pl. Thru 3/5, Kenny Barron and Buster Williams on piano & bass. Barry Harris, the eminent modern pianist whose blend of Powellian lyricism and energy, makes for mesmeric Sunday evenings (228-6440).

Brothers and Sisters–355 W 46th. Thru March 12th, the singer Dolores Gray, Wed thru Sat, at 9:30 & 11:30 p.m. (765-7848).

Chung Kuo Yuan–1115 Third Ave (at 65th). Legendary saloon singer-pianist Hugh Shannon entertains Wed thru Sun at this new Chinese restaurant, from 9 thru 2 a.m. (371-9090).

Christy's Skylite Gardens–Charming Village spot with an open hearth fire, and, for entertainment, thru 3/12, singer Janice Solia, Mon thru Sat 673-5720).

Cookery–University Pl & 8th. Maxine Sullivan (here thru 3/9), the perennial Loch Lomond girl, still has the voice of a girl, and the easy, swinging phrasing of a bygone era; Every night but Sunday, with the gifted and unpredictable pianist Dick Katz. On Sundays, 8 to 1 a.m., boogie woogie specialist Sammy Price (OR 4-4450).

Crawdaddy–45th and Vanderbilt. A New Orleans restaurant, with Sammy Price, a master of first class boogie woogie (a school of music frequently parodied by pianists incapable of making it soar), plays for diners and is then joined by his musical friends; Mon thru Fri, 6:30 to 11:30 p.m. (889-8331).

Eddie Condon's–144 W 54th. The houseband, Red Balaban and Cats, includes the genial, clever, and occasionally moving trombonist Vic Dickenson, a true stylist of the horn, as well as clarinetist Herbie Hall, trumpeter Ed Polcer, and drummer Connie Kay. 3/1, piano virtuoso Dick Hyman. 3/4, trumpeter Peewee Erwin, noon til 3 p.m. 3/6, Warren Chiasson on vibes, with his quartet, featuring guitarist Chuck Wayne. (265-8277).

Gaslight Club–124 E 56th. Based in three converted townhouses, there's dining; there's pianist-singer Jane Mullaney; there's pianist-singer George Mahoney; there's Sam Ulano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

Gregory's–First Ave at 63rd. Four combos: Wed, thru Sun, pianist and Ellington scholar Brooks Kerr leads a trio with drummer Sonny Greer, who was an Ellingtonian before Ellington, and must be seen, and clarinetist Russell Procope, a star in the Ellington constellation for more than 20 years. They are joined by singer Alicia Sherman. Mon. and Tue., two bop masters, Al Haig and Chuck Wayne, are joined by bassist Jamil Nasser. Mon. thru Sat, 4 to 8, the Gene Roland Trio. Sundays from 5:30 to 9:30, the Warren Chiasson trio (371-2220).

Hopper's–452 Sixth Ave. Greenwich Village restaurant complex with a jazz room. Thru 3/12, the incomparable vibraharpist Milt Jackson will raise the room's temperature a bit (260-0250).

Jimmy Ryan's–154 W 54th. The electrifying Roy Eldridge is back, in his seventh year at the club, and playing as brilliantly and movingly as ever. On Sundays, Max Kaminsky, another volatile trumpeter, opts for earlier stylistic parameters (CO 5-9505).

Larson's–1160 Third Ave. Ellis Larkins is a pianist who specializes in the understated: his swing is subliminal, his touch feather light, his ideas tart but fleeting. He's accompanied by bass and drums in this newly opened restaurant-lounge (744-2540). (744-2540).

Michael's Pub–211 E 55th. Thru 3/12, the ageless Jackie Cain and Roy Kral continue to bubble in an inoffensive is somewhat dated mode. The ongoing popular song program should bring out their best (PL 8-2272).

Mikell's–760 Columbus Ave. Fun, food, and music uptown, with Luther Allison and his quintet from 3/4 (864-8832).

Nickel's–227 E 67th. Pianist-singer Jerry Scott specializing in show tunes, Tues thru Sat, from 8 on. Audience can sing along (794-2331).

O. Henry's–345 Sixth Ave. Village steakhouse, with Tiffany lamps, sawdust on the floor, and a clam bar. Fri and Sat, there are Aldo Bruschi, Jo Mirasola and Carlos Santana from 9 p.m. (CH 2-2000).

Onde–2nd Ave at 50th. Supper club with soft-sell medleys by pianist Bill Russell, every night but Monday, when Neapolitan troubador Dino Palmero entertains. Closed Sundays (752-9631).

Other End–149 Bleecker. 3/2-5, Allen Ginsberg, and the Flying Hearts, with poetry and guitars (673-7030).

Sacred Cow–228 W 72nd. Pleasant dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Stryker's–103 W 86th. Monday nights, the Rod Levitt octet; on Tuesdays, vibraharpist David Friedman and marimbist David Samuels; Wednesdays, Richard Sudhalter's band; 3/4,5, the Joe Puma Quartet (874-8754).

Sweet Basil–88 Seventh Ave So. This crowded neighborhood jazz room has lately expanded its policy to include horns, while continuing to serve a first-class pork chop. Thru 3/5 Junior Mance, one of the forefathers of funky bop piano and frequently a striking improvisor, leads a trio. Beginning 3/8, bassist Ron Carter brings in a quartet, which we hope will include the dazzling pianist Kenny Barron. They will be recording, so applaud articulately. Sundays from 4, & Monday nights, Mike Nock Quartet (242-1785).

Tramps–125 E 15th. If Helen Schneider is as funny as her press package which identifies her as, "a 24-year-old veteran of the blues," and includes a photograph in which she looks as though she just crawled out of a lake, she might be worth checking out. She's new to us but the room is a friendly neighborhood cabaret. 3/2 to 20, Wednesday through Saturday at 10 and midnight (260-0370).

Village Gate–160 Bleecker St. The great Charles Mingus will lead a quintet 3/4-5, and he's always worth hearing. The bassist and composer has been especially productive these last few years and the repertoire he presently works from is an invigorating one. Midnight on Friday, 10, midnight and 2 a.m. on Saturday (475-5120).

Village Vanguard–178 7th Ave So. Thru 3/6, Rahsaan Roland Kirk and the Vibration Society will vibrate. Rahsaan's recovery from a crippling stroke is a miracle; he plays his saxophones with only one hand but is still marvelous. 3/8-13, Woody Shaw-Louis Hayes Quintet. Every Monday Night, Thad Jones & Mel Lewis Big Band (989-9011).

West End Cafe–2911 Broadway, at 113th. This popular restaurant-music room has become the home for a mini-jazz festival with legendary names from the swing era proving the timelessness of their original ideas: Mondays, Tuesdays, the Frank Williams Four; Wednesdays, Jo Jones, the premiere drummer, raconteur, conjurer, leads a quartet of friends—they change—and the evening meshes historic ruminations with the classiest rhythms imaginable; Thursdays & Fridays, George Kelly's Jazz Sultans. Saturdays & Sundays, the Countsmen, a Basie-alumni band with Earle Warren (666-8750).

Children

Belly Buttons, Rutgers Community Center, 200 Madison St. (732-7369). *Winnie,* 3/5 at 12 & 1:30.

Children's Improvisational Company, New Media Studio, 350 E 81st St. (249-9872). *Alfred the Dragon,* Sat at 3:30; *Spinning Top,* Sun at 2.

Courtyard Playhouse, 39 Grove St. (765-9540). *Hansel and Gretel,* 3/5-6 at 1:30; *Humpty Dumpty,* 3/5-6 at 3.

Floating Hospital Puppet Playhouse, Pier 15 of South St. Seaport (744-8636). *The Shy Fox & Roots,* 3/6 at 1:30 & 3.

Penny Jones & Co., 215 W 11th St. (924-4589). *More Mother Goose Tales & The Three Little Pigs* (puppets), 3/5-6 at 1:30; *The Circus,* Barnes & Noble Annex, 128 5th Ave. at noon & 3.

Klein Puppet Productions, Nathan's in Times Square (594-7455), 3/6 at 1 & 3.

Magic Towne House, 1026 Third Ave. (752-1165). Magic shows Sat & Sun at 1, 2:30 & 4.

Meri Mini Players, Hotel Opera, Broadway at 76th St. (221-7235). *Three Tales at a Time,* 3/5 at 2:30.

Richard Morse Mime Theater, 224 Waverly Pl. (242-0530). *A Chip off the Old Munk,* Sat & Sun at 2.

Off Center Theater, NY Society for Ethical Culture, 2 W 64th St. (874-5200). *Little Red Riding Hood,* 3/5 at 2:30; *Frankenstein,* 3/6 at 2 & 3:30.

Paper Bag Players, 92nd St. Y (427-6000). *Grandpa,* Sun at 1 & 3.

Pumpernickel Players, Theater of the Riverside Church, 490 Riverside Dr. (864-2929). *Peter and the Wolf,* dance theater, 3/5 at 2.

Rainbow Children's Theater, Hotel Sutton East, 330 E 56th St. (486-1431). *Mother Goose Medley,* Sat & Sun at 2.

Royal Playhouse, 219 Second Ave. (475-9647). *Hansel & Gretel,* Sat at 2:30; *Cinderella,* Sun at 2:30.

13th Street Theater, 50 W 13th St. (924-9785). *Gingerbread,* (musical), Sat & Sun at 1 & 3.

We Three, The Little Synagogue, 27 E 20th St. (255-0469). *The Mouse House With Minka & Tinka* and *Dance Time,* 3/6 at 2.

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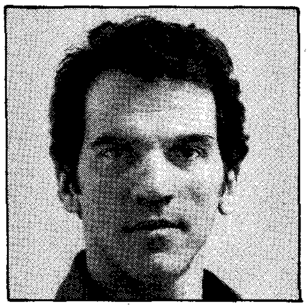

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CONCERTS, OPERA, DANCE, MUSEUMS EDITED BY GERARD KAVANAGH

Concerts

Extended Run

Tony Orlando/Dawn, Westbury Music Fair. The engagement runs thru 3/6. Performances are Mon-Fri at 8:30, Saturday at 7 & 10:30, Sunday at 7:30.

Steve Lawrence/Eydie Gorme/Milton Berle, Westbury Music Fair. The engagement runs 3/7-13. Performance times same as above.

Tuesday, March 1

New York Philharmonic, Avery Fisher Hall; Klaus Tennstedt conducts, with Miriam Fried, violin. Works of Beethoven and Prokofieff, at 7:30.

Juilliard School Student Concert, Alice Tully Hall, at 8:30.

Philadelphia Orchestra, Carnegie Hall; Eugene Ormandy conducts, with Rudolf Serkin, piano, and Temple University Choir. All Beethoven program, at 8.

Wednesday, March 2

Clark-Schuldmann Duo, 92nd St. Y, at 8.

New York Philharmonic, Avery Fisher Hall; Leonard Bernstein conducts, with Lazar Berman, piano. Works by Tchaikovsky, Prokofieff & Rachmaninoff, at 8:30.

Philharmonia Orchestra of Yale, Carnegie Hall; Krzysztof Penderecki conducts, with Syoko Aki, violin. All Penderecki program, at 8.

Viveca Lindfors, Town Hall, at 5:45.

Collective Black Artists, Town Hall, at 8:30.

Juilliard School Student Concert, Alice Tully Hall, at 1.

Ivette Hernandez, piano, Alice Tully Hall, at 8.

Beth Schwartz, harp, Carnegie Recital Hall, at 8.

Thursday, March 3

New York Philharmonic, Avery Fisher Hall; Klaus Tennstedt conducts works by Haydn & Mahler, at 8:30.

Maria Gibbs-Gore, piano, Carnegie Recital Hall, at 8.

National Symphony Orchestra, Carnegie Hall; Antal Dorati conducts, with Ilse von Alpenheim, piano, and Evelyn Lear, soprano. All Strauss program, at 8.

Music from Marlboro, Metropolitan Museum, (879-5512), at 8.

Apple Hill Chamber Players, Alice Tully Hall, at 8:30.

Friday, March 4

Leningrad Symphony Orchestra, Carnegie Hall; Yuri Temirkanov conducts at 8.

Robert Bloch, violin/**Louis Bagger,** harpsichord, Carnegie Recital Hall, at 8.

Juilliard School Student Concert, Alice Tully Hall, at 8:30.

New York Philharmonic, Avery Fisher Hall; same program as 3/3, at 2.

Tarack Chamber Ensemble, BAM, Lepercq Space, at 8:30.

Brooklyn Philharmonia, BAM Opera House; Antonia Brico conducts an all Dvorak program, at 8.

Beaux Arts Trio, Metropolitan Museum, (879-5512), at 8.

Saturday, March 5

Joan Morris, soprano/**William Bolcom,** piano, Alice Tully Hall, at 8.

Musica Aeterna Orchestra, Metropolitan Museum, (879-5512), at 8.

Brooklyn Philharmonia, BAM, Opera House, Same program as 3/4, at 8.

New York Philharmonic Young People's Concert, Avery Fisher Hall, at 2.

New York Philharmonic, Avery Fisher Hall. Same program as 3/3, at 8:30.

Richard Steen, Baritone, Carnegie Recital Hall, at 2:30.

Fresk String Quartet, Carnegie Recital Hall, at 8:30.

Morton Estrin, piano, Town Hall, at 2:30.

Lucecita Benitez, Town Hall, at 8.

Anton Kuerti, piano/**Mark Kaplan,** violin, 92nd St. Y, at 8.

Orpheus Trio, BAM Lepercq Space, at 8:30.

Queens Symphony Orchestra, Colden Center; David Katz conducts at 8:30.

Leningrad Symphony Orchestra, Carnegie Hall; Yuri Temirkanov conducts at 8.

Sunday, March 6

American Symphony Orchestra, Carnegie Hall; Kenneth Klein conducts, with the Rutgers University Choir. Works by Bach, Poulenc, Dvorak, at 3.

Mabel Mercer and **Bobby Short,** Carnegie Hall, at 8:30.

Queens Symphony Orchestra, Colden Center, at 3.

Orpheus Trio, BAM Lepercq Space, at 2.

Music from Marlboro, Town Hall, at 2:30.

Ian Shapinsky, piano, Town Hall, at 6.

Greenwich House Orchestra, Carnegie Recital Hall, at 3.

20th Century Chamber Ensemble, Carnegie Recital Hall, at 8:30.

Brooklyn Philharmonia, BAM Opera House. Same program as 3/4, at 2.

Karl Richter, organ, Alice Tully Hall, at 2:30.

Lynn Harrell, cello/**James Levine,** piano, Alice Tully Hall, at 3.

Studio Orchestra, 92nd St. Y, at 8.

Philippe Entremont, piano, Avery Fisher Hall, at 3.

Luciano Pavarotti, tenor, Avery Fisher Hall, at 8.

Monday, March 7

Music from Marlboro, Alice Tully Hall, at 8.

New York Saxophone Quartet, Carnegie Recital Hall, at 8.

Cincinnati Symphony Orchestra, Carnegie Hall; Thomas Schippers conducts with Andre Watts, piano. Works of Brahms, Beethoven & Gutche, at 8.

Claudio Arrau, 92nd St. Y, at 8.

Lo Dice Todo, Avery Fisher Hall, at 8.

Tuesday, March 8

Ruggiero Ricci, violin, 92nd St. Y, at 8.

Karl Haas, Carnegie Recital Hall, at 8.

Sequoia Quartet, Alice Tully Hall, at 8.

New York Philharmonic, Avery Fisher Hall. Same program as 3/3, at 7:30.

Opera

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

Tues, 3/1 at 8: **La Forza del Destino** with Price, Elias, Domingo, MacNeil. Conductor: Levine; director: Dexter; designers: Berman, Hall & Reppa. Wed, 3/2 at 8: **Dialogues of the Carmélites** with Ewing, Crespin Verret, Dunn. Conductor: Plasson; director; designers: Reppa, Greenwood & Wechsler. Thurs, 3/3 at 8: **La Bohème** with Scotto, Niska, Pavarotti, Wixell. Conductor: Schippers; director: Melano; designers: Pizzi & Reppa. Fri, 3/4 at 8: **Le Prophète** with Horne, Shane, McCracken, Hines. Conductor: Lewis; director: Dexter; designer: Wexler. Sat, 3/5 at 2: **Le Nozze di Figaro** with Harper, Blegen, Morris, Carlson. Conductor: Bedford; director: Rennert; designer: O'Hearn. Sat, 3/5 at 8: **La Forza del Destino** (Same cast as 3/1). Mon, 3/7 at 8: **Le Prophète** (Same cast as 3/4). Tues, 3/8 at 8: **La Forza del Destino** (Same cast as 3/1).

NEW YORK CITY OPERA
NEW YORK STATE THEATER

Tues, 3/1 at 8: **Il Barbiere di Siviglia** with Sills, Price, Malas, Curry. Conductor: Caldwell; director: Caldwell; designers: Pond, Senn & Skalicky. Thurs, 3/3 at 8: **La Belle Hélène** with Daniels, Price, Billings, Hensel. Conductor: Effron; director: Eddleman; designers: Evans & Campbell. Fri, 3/4 at 8: **Carmen** with Arrauzau, Fowles, Scano, Holloway. Conductor: Pallo; director: Capobianco; designer: Varona. Sat, 3/5 at 2: **Madame Butterfly** with Niska, Walker, Giuseppe, Darrenkamp. Conductor: Morelli; director: Corsaro; designer: Evans. Sat, 3/5 at 8: **La Traviata** with Rovinson, Bartolini, Fredricks. Conductor: Pallo; director: Corsaro; designers: Fletcher & Campbell. Sun, 3/6 at 1: **La Bohème** with Soviero, Palmer, Mauro, Elvira. Conductor: Morelli; director: Auerbach; designer: Evans. Sun, 3/6 at 7: **Louise** with Sills, Bible, Alexander, Hale. Conductor: Rudel; director: Rudel; designer: Micunis. Tues, 3/8 at 8: **Louise** (Same cast as 3/6).

OTHER

Stuyvesant Opera, Loretto Theater, 20 Bleecker St. *Carmen,* 3/6 at 2:30.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).
Brooklyn College, Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).
CAMI Hall, 165 W 57th (972-0113).
Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).
City Center, 131 W 55th (246-8989).
Lincoln Center: Alice Tully Hall, 1941 Broadway (362-1911). Avery Fisher Hall, Lincoln Center Plaza (874-2424). Library-Museum, 111 Amsterdam Avenue (799-2200). Metropolitan Opera (580-9830). American Ballet Theater (787-3880). New York State Theater (877-4727). Juilliard Theater, Lincoln Center Plaza (799-5000).
Madison Square Garden, Seventh Ave at 33rd (563-8000).
Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).
92nd St YM-YWHA, Kaufmann Concert Hall, Lexington Ave & 92nd (427-6000).
Palladium, 126 E 14th (249-8870).
Queens College, Colden Auditorium, L.I. Expressway & Kissena Blvd. (793-8080).
Town Hall, 123 W 43rd (582-4536).
Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Dance

MURRAY LOUIS DANCE COMPANY
NIKOLAIS DANCE THEATER
BEACON THEATER

Tues, 3/1 at 8: Nikolais: *Group Dance from Sanctum; Untitled I; Triad.* Wed, 3/2 at 8: Nikolais: *Temple; Untitled II; Foreplay.* Thurs, 3/3 at 8: Murray Louis: *Scheherazade.* Fri, 3/4 at 8: Murray Louis; *Revue; Ceremony.* Sat, 3/5 at 3: Murray Louis: *Porcelain Dialogues; Continuum; Glances.* Sat, 3/5 at 8: Murray Louis: *Geometrics; Murray Louis Solo; Index.* Sun, 3/6 at 3: Same program as 3/3. Sun, 3/6 at 8: Same program as 3/1.

OTHER

American Theater Lab, 219 W 19th St. (924-0077). Dance Theater Workshop: Danny Williams Grossman & Co: 3/2-5 at 8; 3/6 at 3 & 8.

Dance Umbrella, Roundabout Stage One, 333 W 23rd St. (245-4771). Meredith Monk/The House: 3/1-4 at 8, 3/5-6 at 2 & 8; Kathryn Posin Dance Co: 3/8 at 8.

Nureyev, Uris Theater, 51st St. west of Broadway, (588-6510); Pierrot Lunaire, The Lesson, Songs of a Wayfarer; 3/1-20, Tues-Sat at 8; Sat at 2; Sun at 3. Opening 3/1 at 7:30.

Art

Galleries are open Tues.-Sat. from between 10 and 11 to between 5 and 6. Exceptions are noted. Asterisk denotes shows of special distinction. Art listings edited by Holly Pinto.

SOLOS

57th STREET

Franco Ciarlo–Frescos transferred on canvas, thru 3/5. Iolas, 52 E 57th (PL5-6914).
Robert Dash/Trevor Winkfield–Recent acrylics on paper/Works on paper, thru 3/3. Fischbach, 29 W 57th (PL9-2345).
John Day–Oil/collages and paintings from 1970-1977, 3/5-31. Alonzo, 30 W 57th (586-2500).
***James Ensor** (1860-1949)–Selected etchings by this Belgium expressionist, thru 3/4. Sumers, 50 W 57th (581-2268).
***Mary Frank**–Recent sculpture, thru 3/12. Zabriskie, 29 W 57th (832-9034).
Sidman Goodman–Oils, watercolors, pastels and drawings from the past two years./Drawings and watercolors including landscapes, 3/5-4/2. Dintenfass, 50 W 57th (581-2268) and Sumers, 50 W 57th (581-2268).
***Rockwell Kent**–His world in paintings, drawings, watercolors, prints and designs, thru 3/19. Hammer, 51 E 57th (644-4400).
***Yves Klein**(1928-1962)–Monochrome abstractions in blue, gold, rose, yellow, green and white, 3/3-30. Janis, 6 W 57th (586-0110).
***Lee Krasner/John Loring**–11 works created from charcoal drawings and oils on paper dated 1937-1940./Photographic silkscreen prints, thru 3/19. Pace, 32 E 57th (HA1-3292).
***Jacques Lipchitz**–Sculptures and drawings from the Cubist Epoch/Ten 20th century photographers, thru 3/12. Marlborough, 40 W 57th (541-4900).
Winifred Lutz–Handmade paper objects, 3/1-24. Pearl, 29 W 57th (838-6310).
Paul Mogensen–Multi-colored spirals on a monochromatic background, thru 3/12. Esman, 29 W 57th (421-9490).
Albert Paley–Metal forms, thru 3/19. Portnoy, 56 W 57th (757-0461).
Bruce Robbins–Plank and ladder matrix structures, thru 3/19. Truman, 38 E 57th (688-3516).
Babe Shapiro–New Paintings, thru 3/17. Sachs, 29 W 57th (421-8686).
Esteban Vicente–Recent paintings, 3/5-24. Fischbach, 29 W 57th (PL9-2345).

MADISON AVE & VICINITY

***Chet Augustine**–Enormous forms in palace-scaled space, thru 3/12. Noyes, Van Cline, 1018 Mad Ave (628-5402).

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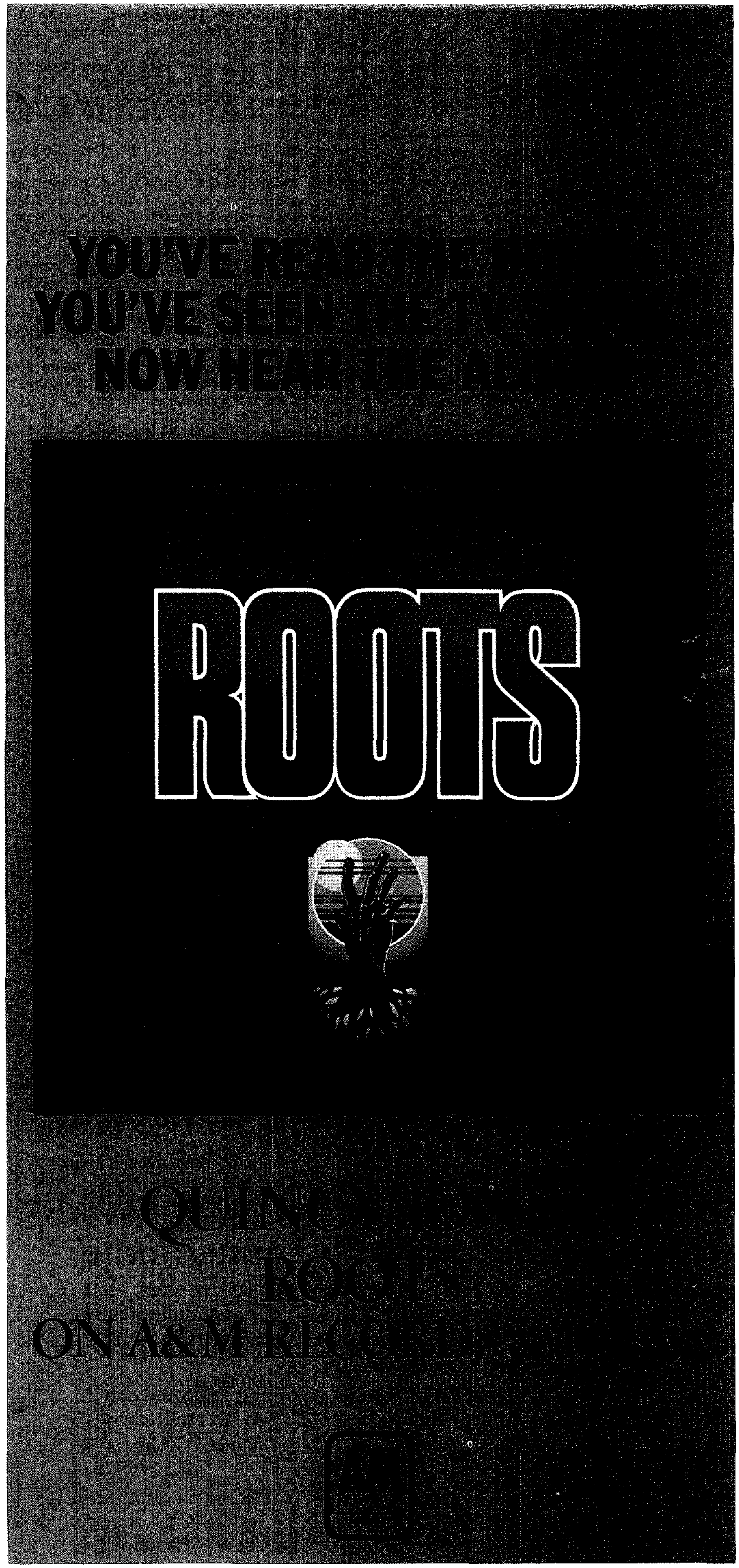

***Gillian Bradshaw-Smith**–Rahda sculpture and drawings, thru 3/19. Ekstrom, 980 Mad Ave (YU8-8857).

***Jorge Castillo**–Delicate refined still-lifes in ambiguous space, thru 3/26. Lefebre, 47 E 77th (744-3384).

Carlos Cruz-Diez–Kinetic physiochromies, thru 4/15. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

Tony Delap–7 shaped canvases emphasizing 3D relationships, 3/5-30. Elkon, 1063 Mad Ave (LE5-3940).

***Richard Etts**–Metamorphosing forms in sculpture and paintings, thru 3/30. Flanagan, 22 E 72nd (879-7392).

***Will Horwitt**–Wooden boxes and constructions using wire and plexiglass, 3/2-26. Ault, 25 E 77th (861-2317).

Herman Maril–Recent paintings, 3/5-25. Forum, 1018 Mad Ave (LE5-6080).

Jan Müller–Landscapes, thru 3/30. Gruenebaum, 25 E 77th (249-5668).

John Napper–The English countryside, 3/1-31. Larcada, 23 E 67th (249-4561).

***Alan Paulson**–Wood sculptures and reliefs in oak, butternut, walnut and mahogany, 3/5-31. Touchstone, 118 E 64th (826-6111).

Gabor Peterdi–Recent paintings, 3/5-31. Borgenicht, 1018 Mad Ave (LE5-8040).

Leo Rackow–Watercolors, illustrations and posters from the 30's and 40's, thru 3/12. Harlow, 1100 Mad Ave (988-4360). Wed-Sat 12-6.

Kas Sable–Drawings, including some period peices, thru 3/19. Cordy, 324 E 73rd (249-4791). Tues-Sat 1-7.

***Ludwig Sander**(1907-1975)–Carefully composed, cooly colored abstractions, thru 3/17. Knoedler, 19 E 70th (794-0550).

***Edith Schloss**–Objects and flowers against the sea in oils, watercolors and assemblages, 3/1-19. Ingber, 3 E 78th (744-3158).

Karl Schrag–Meadows, forests and gardens of Maine, 3/1-19. Kraushaar, 1055 Mad at 80th (LE5-9888).

Joan Semmel–Recent work, 3/5-31. Lerner-Heller, 956 Mad Ave (861-9010).

***Pierre Soulages**–Paint on paper and canvas including chiaroscuro works of 50's to large black abstractions of 70's, thru 3/12. Gimpel, 1040 Mad Ave (628-1897).

***Lebbeus Woods**–Drawings and constructions, thru 3/17. Spaced, 165 W 72nd (787-6350).

SoHo

***Calvin Albert**–Figures made of resin and bronze abstract forms and charcoal drawings, thru 3/10. Landmark, 469 Broome (966-1173).

***Vincent Arcilesi/Louise Frishwasser/Darryl Halbrooks**–A *monumental oil of Duane Street Loft.*/ Expressionistic landscapes./Realist paintings of experiments, thru 3/10. Westbroadway, 431 W Bdwy (966-2520).

Ross Bleckner–Frontal and oblique planes interlocking on a black ground, thru 3/8. Cuningham Ward, 94 Prince (966-0455).

Jack Brusca–Summer reflections, thru 3/12. Bonino, 98 Prince (PL2-9556).

David Budd–Impasto monochromatic abstractions, thru 3/19. Hutchinson, 138 Greene (966-3066).

Rudy Burckhardt/Barry Sigel–Paintings and watercolors./Humorous figurative works, thru 3/10. Green Mountain, 135 Greene (674-2390).

***Greg Constantine/Louise Reiner**–T.V. images of famous artists./Mixed-media plexiglass wall pieces, thru 3/9. Razor, 464 W Bdwy (533-3427).

***Maurice Flecker**–Joy Island landscapes and biblical themes, thru 3/9. First St, 118 Prince (226-9011). Tues-Sat 1-6.

Sandy Gellis/Charles O'Connor–Wall pieces and boxes capturing chemical reactions./Large abstractions, thru 3/9. 55 Mercer (226-8513).

***Elizabeth Grubic**–Still-lifes, thru 3/9. Prince St, 106 Prince (226-9153). Tues-Sat 1-5.

Don Gummer/Brenda Miller–One large wood sculpture./Sisal wall sculptures, thru 3/8. Sperone Westwater Fischer, 142 Greene (431-3685).

Frieda Savitz–Pastel abstractions/Fiberous art by Dollar, Gabriel, Hamouda, Stram, others, thru 3/6. Hansen, 70 Wooster (431-5904).

Italo Scanga–New sculpture and multi-media drawings, thru 3/8. Alessandra, 489 Broome (925-7373).

***Rosalind Shaffer**–A wood environment entitled "Street-Wise", 3/5-30. Soho 20, 99 Spring (226-4167).Tues-Sat 12-6.

Oleg Sohanievich–Stress sculpture, thru 3/9. 14 Sculptors, 75 Thompson (966-5790).

Tino Zago–Works, 3/1-26. Neill, 136 Greene (925-8633).

Robert Zakanitch–Patterns in paint including several tryptichs, 3/2-22. Solomon, 392 W Bdwy (925-1900).

OTHER

***Lyonel Feininger**(l871-1956)–Rare etchings and woodcuts, 3/7-4/1. Associated American Artists, 663 5th Ave (PL5-4211).

Lucio Pozzi–4 painted vaulted structures creating a changing environment, thru 6/5./Photos of Long Island City by Beck, Freund, Rosenblum and Sonneman, thru 3/19. Institute for Art and Urban Resources at P.S. 1, 21-01 46th Rd, Long Island City, Queens (233-1096).

Stanley Roseman–The performing arts in America, thru 4/9. Lincoln Center Library of the Performing Arts, Bdwy at 61st (MU4-6108).

GROUP SHOWS

57th STREET

Getler/Pall–50 W 57th (581-2724). Portraits by Dine, Hockney, Katz, Johns, others, thru 3/11.

Heidenberg–50 W 57th (586-3808). Paintings, sculpture, drawings and graphics by Appel, Botero, Coignard, Hofmann, Picasso, Stella, others, thru 3/12.

***Wiener**–41 E 57th (593-1270). Indian, Nepali and Tibetan sculpture and painting, thru 3/26.

MADISON AVE & VICINITY

***African Tribal Arts II**–37 W 53rd (582-5056). Mon-Sat 10:30-5. Seating, including stools, chairs and thrones from throughout the African continent, 3/1-30.

Davis & Long–746 Mad Ave (861-2811). American and English drawings and watercolors, 3/4-31.

***Duhl**–31 W 54th (582-4163). Tues-Sat 12-5. Basketry in sterling silver, pine needles, seaweed by Ebendorf, Westfall, others, thru 3/26.

***Fourcade**–36 E 75th (535-3980). Small format objects from Duchamp to Heizer including collages by Le Corbusier from late 20's and sculptures by deKooning, thru 3/19.

SoHo

***Buecker & Harpsichords**–465 W Bdwy (260-3480). Wed-Sat 12-5. S-curve and ellipse paintings from 1941 to the present including Bolotowsky, Gedeohn, Miles, Terasaki, others, 3/5-4/30.

***Unicorn**–120 Spring (226-0919). Fiber art including Danielle's life-size dolls and Weisenfeld's batiks, thru 3/5.

Ward-Nasse–131 Prince (925-6951). Paintings by Groome, mirrored plexiglass sculpture by Pasinski, Sky Series by Russell and sculpture by Torbert, thru 3/10.

OTHER

African-American Institute–833 United Nations Plaza (949-5666). Mon-Fri 5-9, Sat 11-5. African blankets and covers, thru 5/14.

***Center for Inter-American Relations**–680 Park Ave (249-8950). Tues-Sun 12-6. Latin American drawings, thru 4/10.

***Grey**–NYU, 33 Washington Pl (598-3479). Tues-Fri 10-5, Thurs 10-8:30, Sat 1-5. Recent polychrome sculptures by Avedisian, oils by Hennessy, and lithos after neon and plexiglass sculpture by Grosman, thru 3/4.

F.I.T.–7th Ave at 27th (760-7760). Tues, Weds 10-9, Thurs-Sat 10-4. Paintings, sculpture and drawings by faculty members, thru 3/8.

Guiness World Records Exhibit Hall, Concourse Level of Empire State Bldg., 350 Fifth Ave. Open daily, 9:30-7

***Hall of Science**–Corona Park, Flushing (699-9400). Wed-Sat 10-5, Sun 1-5. Americana including letters from Presidents, Civil War mementos, sheet music of national songs, thru 6/18.

International Arts–28 E 4th (473-6072). Wed-Sat 1-6. Contemporary native Americans including the Hopi Lomahaftewa, the Seneca Lark and the Toltec Padilla, thru 3/12.

National Art Museum of Sport, Madison Square Garden Center (244-4127).

Photography

***Diane Arbus**–70 works including an early series taken at Coney Island, thru 4/2. Helios, 18 E 67th (988-5593).

Aubrey Bodine/Lawrence Kupferman–Pictorealist prints./Decaying Victorian mansions by this etcher, Prakapas, 19 E 71st (737-6066), thru 3/12.

Marcia Bricker/Nancy Polin/Neil Trager–People who frequent cafeterias./Personal relationships./Garage mechanics, 3/2-27. Midtown-Y, 344 E 14th (674-7200). Sun-Thurs 12-8, Fri 12-4.

***Carlton**–127 E 69th (249-9880). Helen Gee's Limelight Gallery in Greenwich Village in the 50s including works by Adams, Abbott, Atget, Capa, Strand, White, others, thru 3/8.

***Carlotta Corpron**–Light studies from the 40's, thru 4/1. Pfeifer, 825 Mad Ave (737-2055).

Michael de Camp/Mitchell Funk–Color dye transfer abstract and scenic prints, thru 3/21. Images, 11 E 57th (838-8640).

***Evelyn Hofer/Naomi Savage**–Florence, London, NYC and Dublin with portraits, architectural details, other./Photographic mosaics, collages, engravings and ceramics, thru 3/16. Witkin, 41 E 57th (355-1461).

Kodak–1133 Sixth Ave (262-6183). Mon 12-5, Tues-Sat 9:30-5. Photos and artifacts of Peru, plus international newspaper snapshots, thru 3/19.

***Philip Melnick**–Black-and-white formally elegant spaces buried in S. California architecture, suburban planting and interiors, 3/5-26. O.K. Harris, 383 W Bdwy (431-3600).

***Inge Morath**–The human image, thru 3/12. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

***Arnold Newman**–Intimate essays on the lives of 12 contemporary Americans, thru 4/3. General Assembly Public Lobby, The United Nations, 1st Ave at 46th (593-6442). Daily 9-5:45.

***Milton Rogovin**–Storefront churches and the lower West Side in Buffalo, miners of Appalachia and Chile, 3/4-4/22. Gallery 1199, 310 W 43rd (582-1890).Mon-Thurs 12-4, 6-8, Fri 12-4.

Soho/Stieglitz–34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9. Tint studies by Antonelli, Bethpage Restoration by Koslov, Oriental images by Powers plus biographical black-and-whites by Berger, 3/6-29.

***Julia Weise-Vargas**–An essay on the Bolivian peasant, 3/1-30. 4th Street, 67 E 4th (673-1021). Sun-Thurs 2-8,Fri-Sat 3-10.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Sun & Hols 11-5. *The New Hall of Minerals and Gems. Discovery Room:* A permanent, weekend area which transforms science into learning activities for children. *Treasures of Cyprus:* Nearly 200 objects spanning 8,000 years in the artistic, decorative, and archeological history of Cyprus; thru 4/3.

Asia House Gallery, 112 E 64th St. (751-4210). Mon-Sat 10-5, Sun 1-5, Thurs 10-8:30. *Masterworks in Wood: China and Japan;* thru 3/27.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *The Magic Circle:* Innovative works dealing with the theme of the circle by noted American artists; thru 3/17.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5.

Cooper-Hewitt Museum–Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5.

Guggenheim Museum–Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *James Ensor:* The first comprehensive U.S. showing in 26 years of works by this Belgian artist; thru 4/11.

International Center of Photography–Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. Retrospective of the works of Dennis Stock and Mike Disfarmer; Calotype Landscapes by Glenn Richmond. All shows thru 3/13.

Jewish Museum, 1109 Fifth Ave. (860-1860). Sun 11-6, Mon-Thurs 12-5. *Birds of the Heaven, Beasts of the Field: The Bible As Source:* Color photos by Gail Rubin, thru 4/24.

Metropolitan Museum of Art–Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Blue and White:* Early Japanese export porcelain of the 17th century; thru 6/30. *The Glory of Russian Costume:* An exhibition of 200 years (1709-1909) of Russian costumes; thru August. *Gustave Doré: Dark Tales and Drolleries:* An exhibition of about 50 of his illustrations from the Bible, Dante's *Inferno,* La Fontaine's *Fables,* and *Don Quixote;* thru 3/27. *Photographs by Félix Nadar (1820-1910):* 50 portraits of Second Empire Parisians; thru 3/27.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5.

El Museo de Barrio, 1945 Third Ave. (831-7272). Closed Sun. Call for hours. *A History of Ceramics: Pre-Columbian to Contemporary.*

Museum of American Folk Art, 49 W 53rd St. (581-2474). Tues-Sun 10:30-5:30.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Windows of New York:* Photos by Ralph Rosenblum; thru 5/9.

Museum of Modern Art–11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thur 11-9. *Tina Modotti:* Approximately 40 photographs by the Italian-born actress, photographer, and political activist; thru 4/3. John Cage's *Renga* with *Apartment House 1776:* selections from the score of John Cage's work written in honor of the Bicentennial; thru 3/6. *Posters by Painters:* An extensive collection of posters by such artists as Calder, Dine, Picasso, Steinberg, Motherwell, and others; thru 3/14. *Filmmakers' Image:* Maureen Lambray's photographs of 45 men who have made film history; thru 4/26.

New York Historical Society, 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *200 Years of American Illustration,* thru 4/17. *Selling New York:* An extraordinary look at our cultural history thru rare examples of American advertising; thru 3/31.

Queens Museum, New York City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Masters of the Brush:* Chinese painting and calligraphy from the 16th to the 19th century; thru 3/6.

South Street Seaport Museum–16 Fulton St. (766-9020). Daily, 12-6. *Farewell to Old England; New York in Revolution:* A bicentennial display which explores the revolutionary years in New York. *A Closer Look at Tugs:* Artifacts, models, paintings, and photographs of tug boats and New York, past and present; thru March.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6. An exhibition of paintings by Al Loving, thru 3/26; paintings and collages by Randolph Williams, thru 4/13.

Whitney Museum–Madison Ave at 75th (794-0600). Daily 11-6, Tue, 11-10, Sun & Hols, 12-6. Closed Mon. *Thirty Years of American Art: 1945-75;* thru 10/2. *1977 Whitney Biennial:* Devoted to works by artists who had their first decisive influence in the 1970s; thru 3/27. **Downtown Branch,** 55 Water St (483-0012). Mon-Fri, 11-3.

Sports

Knicks, Madison Square Garden (563-8000); vs. Spurs, 3/1 at 7:30; vs. 76er's, 3/5 at 8; vs. Nuggets, 3/8 at 7:30.

Nets, Nassau Coliseum (516-794-9100); vs. Kings, 3/2 at 8:05; vs. Spurs, 3/4 at 8:05; vs. Rockets, 3/6 at 1:45.

Rangers, Madison Square Garden; vs. Bruins, 3/3 at 7:35; vs. Barons, 3/6 at 7:35.

Islanders, Nassau Coliseum; vs. Canadiens, 3/1 at 8; vs. North Stars, 3/8 at 8.

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New York

The Annenberg Affair: Mystery at the Met

By Barbara Goldsmith

"...Right now the Metropolitan Museum is sealed tight and planning to hand us the Annenberg School as a *fait accompli*..."

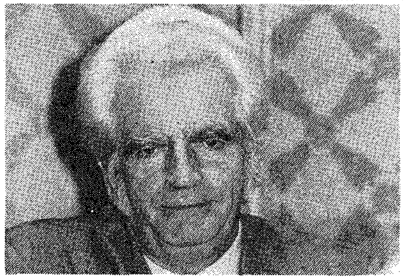
The frequently brilliant, often turbulent reign of Thomas Hoving as director of the city's greatest museum is winding down amid indications that the hottest controversy of all has been saved for last: the Annenberg affair at the Metropolitan Museum of Art.

On November 11, 1976, the New York *Times* ran a story announcing the pledge of $20 million by Walter H. Annenberg for the creation of a communications center at the Met. Thomas Hoving, who had resigned as director of the museum the previous week (effective December 31, 1977), would head the project. The center would be housed in "what is known in the museum's master plan as the Southwest Wing," for which no funds had been raised. Mr. Annenberg would also provide "undetermined operating expenses." In his new position Hoving would be "completely divorced" from the running of the Met. It sounded like a good deal all around. Maybe not.

In these perilous financial times, I'm not foolish enough to want the public to turn down a $20-million gift. But it might turn out that New Yorkers are giving, not getting. The public must be made aware of what's going on. Because right now the Met is sealed tight and planning to hand us a *fait accompli*. That's an expression I learned from Thomas Hoving, who once told me it was the most powerful weapon one had in fighting public pressure. ("You can't sit in front of a bulldozer for very long. I mean, that's kind of silly.") So while the public is being kept in the dark, the Hoving-Annenberg juggernaut is moving toward an accomplished fact—the Fine Arts Center of the Annenberg School of Communications at the Metropolitan Museum of Art.

Here's what we're getting and what we're giving: The public is getting $12-million for the completion of the wing and $8 million for the adjacent Garden Court. The public is giving away, free of charge, priceless city-owned land in Central Park. We're giving up the last area the Met has left for expanded viewing space.

FRED W. MC DARRAH



"The museum's furtive use of city land totally violates the land-use regulations in the new city charter. It offends the new sunshine laws and the old conflict-of-interest concepts. I intend to pursue this matter."

—Paul O'Dwyer, City Council president; trustee (ex-officio), Metropolitan Museum of Art.

The wing in question is, in fact, called the European Wing in the Met's master plan, not the Southwest Wing, as stated in the *Times* story. This wing will appear unchanged from the outside. Inside, instead of an entire wing devoted to art for the public to enjoy, nearly 75 percent of the space will be taken by the center. We will also lose the Garden Court, which was specifically designed to return "green space" to the public. This garden will be turned into art galleries and a sculpture court.

Annenberg plans to donate up to $2-million a year for at least ten years in maintenance funds for the wing and court. By Hoving's own estimate, if this area had been completed in 1976 it would have cost $296,000 a year in city funds to maintain. Therefore, one can conclude that most of Annenberg's money will go to the activities of the center (films, TV shows, educational activities), from which New Yorkers may derive little direct benefit. At the end of ten years Annenberg has the right to pull out, in which case the taxpayers would have to take over the maintenance of space specifically designed for the center.

But by far the most incredible aspect of this conditional "gift" is the agreements the Met is now in the process of hammering out with Annenberg by which, without public knowledge or sanction, the two institutions become a joint enterprise, thereby granting the Annenberg Center access to the staff, treasures, facilities, prestige, expertise—everything the Met has to offer.

". . . Some of the Met's trustees began to feel they'd been railroaded. Their reactions ranged from perplexed to irate . . ."

The word used to describe this enterprise is "semi-autonomous" (which is like saying you're a little bit pregnant). This circumvents a Catch-22: The Met is not permitted to lease its facilities out but, on the other hand, neither is the center permitted to become a part of the Met while maintaining its own board, funding, and programs.

If the Annenberg-Met becomes a joint enterprise, it would represent, said an angry trustee, "a fundamental change in the entire structure of the museum." Another commented, "I see the great advantage of this association to the Annenberg Center, but I fail to see the advantage to the museum. Furthermore, by doing this, I fear we are in violation of our public trust."

The agreements are to be patterned on the existing ones between the Annenberg School of Communications and the Universities of Pennsylvania and Southern California, which specify that there is a joint trusteeship, and that the employees of one institution *become* the employees of the other.

When the proposal for the center was officially presented for the first time, Met president Douglas Dillon circulated copies of a proposed letter of intent from Annenberg, and it was clearly stated that "employees at the Center would be regular employees of the Museum."

At the November 9, 1976, meeting of the board of trustees, Douglas Dillon explained that the school at the University of Pennsylvania was "organized in a manner very similar to that proposed for the Fine Arts Center at the Museum." The first paragraph of the catalog of the Pennsylvania school says: "Pursuant to an agreement with the University of Pennsylvania, the faculty and students of the School are also faculty and students of the University. . . ."

Hoving, in his letter to Dillon recommending that the center come to the Met, described the immense riches Annenberg would get. He wrote:

> One might raise the question, I suppose, of whether or not the Fine Arts Center needs to be actually housed at the Museum. Why couldn't it be physically placed elsewhere and supply the Metropolitan Museum and other institutions with the product? The answer to this hypothetical question is that at the Metropolitan all the collections reflecting the full span of man's visual creative history are in evidence; the broadest possible range of experts are firmly ensconced at the MMA; the worldwide contacts and entrées of the MMA to most of the countries of the world are unique (the Soviet Minister of Culture stated to me recently that if the Met or an organization linked to it were to make special films, doors closed tight to others would immediately be open); invaluable visual resources other than works of art such as incomparable collections of photographs, archival material, hundreds of thousands of slides (for example, the Burton Tutankhamun photos, the matchless 10,000 color slides of the Keighly collection) exist here and only here; there is an excellent art library; there are also specialists in the field of publications and other related areas. . . .

The agreements are still being worked out, but some members of the Met staff have already begun to find the employee arrangements troubling. A curator told me, "I want to continue working with art and people, not with reproductions and film. But I can't afford to lose my job." Employees have complained that Hoving has asked outside experts and scholars to work on proposed Annenberg projects for which they will be handsomely paid, while members of the Met staff will be doing the same job for nothing. Legal counsel Ashton Hawkins has promised that he will work out compensation for staff participation. However, the overall concept is that of a joint Annenberg-Met facility. In short, the Met gets the Annenberg Center and the Annenberg gets the Met.

This, of course, raises several legal and moral questions. Can the Annenberg Center utilize everything the Met has to offer without public sanction? Does the Met have the right to dispose of city-owned property in Central Park? Does the Annenberg Center constitute a proper use of park land? Can the Met, whose lease and charter allow it to engage in educational activities, enter into an agreement with an outside educational agency, or any agency, for that matter?

So far, since the negotiations have been top secret (in 1973 Hoving informed me, "You people out there call it *secrecy;* we call it *private arrangements*"), these questions have not been aired. No one has had the opportunity to inquire, How can a public trust enter into a private arrangement with such significant consequences to the public without its approval? Or the big question: Who really stands to benefit?

Assume that for a decade you've been the director of the richest, most encyclopedic art institution in America, an institution which under your aegis has become New York's number-one tourist attraction, has acquired great and expensive objects, has launched a massive building program. You're the most famous, most powerful personage in your realm. What do you do for an encore?

Unless—what if there were a way to retain complete access to everything of value at the Met and utilize it in the development of an unprecedented communications center? As director, your vision could shape the future in a vastly more profound way than it had in the past. Why, the possibilities would be virtually *limitless.*

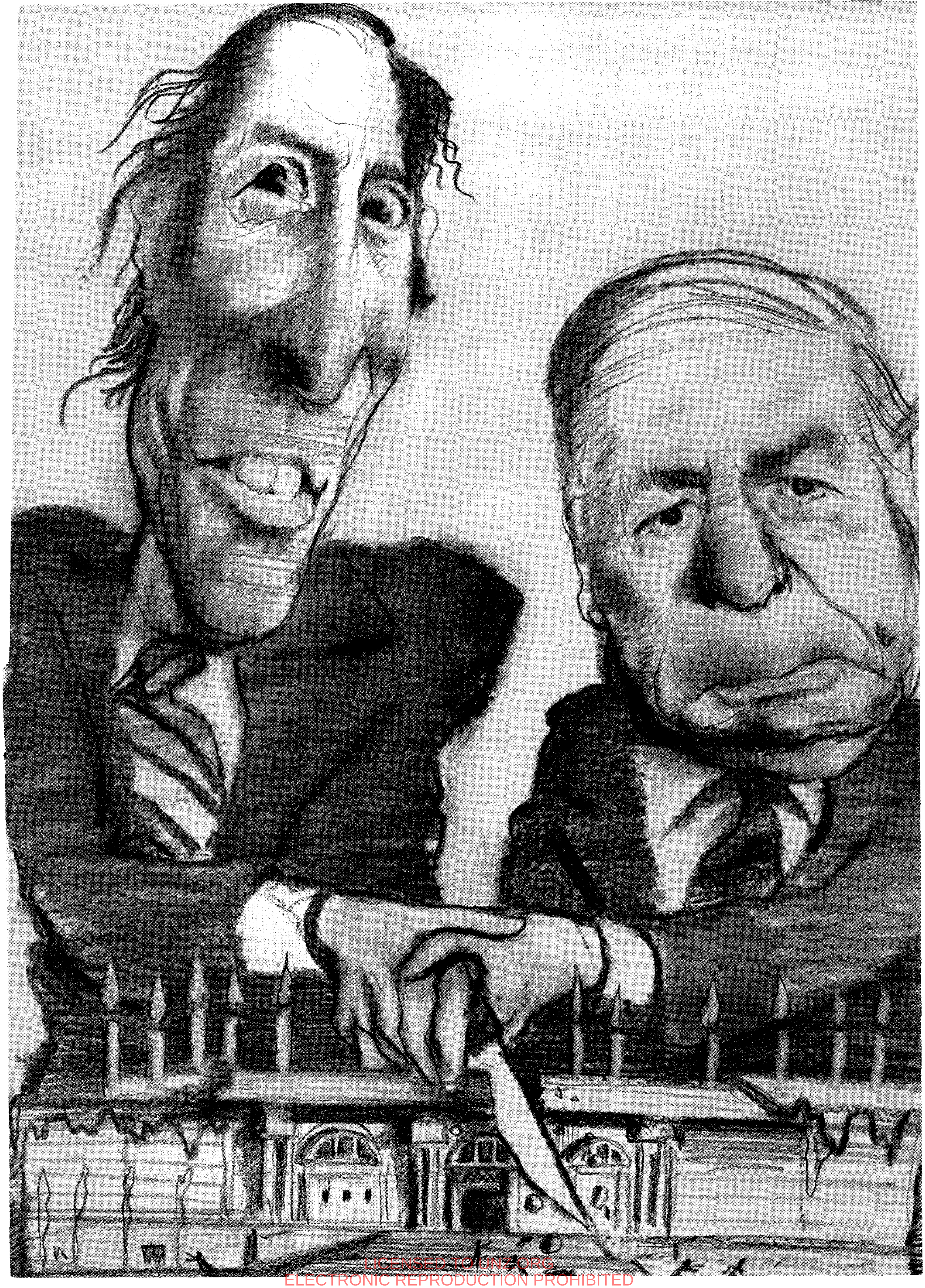
In a January 31, 1977, *Newsweek International* interview, Thomas Hoving described the museum of the future: "An entire gallery of masterpieces, changed according to personal taste, will be produced in three dimensions on your wall. This will be done in such a way that the original and the facsimile could not be told apart . . ."

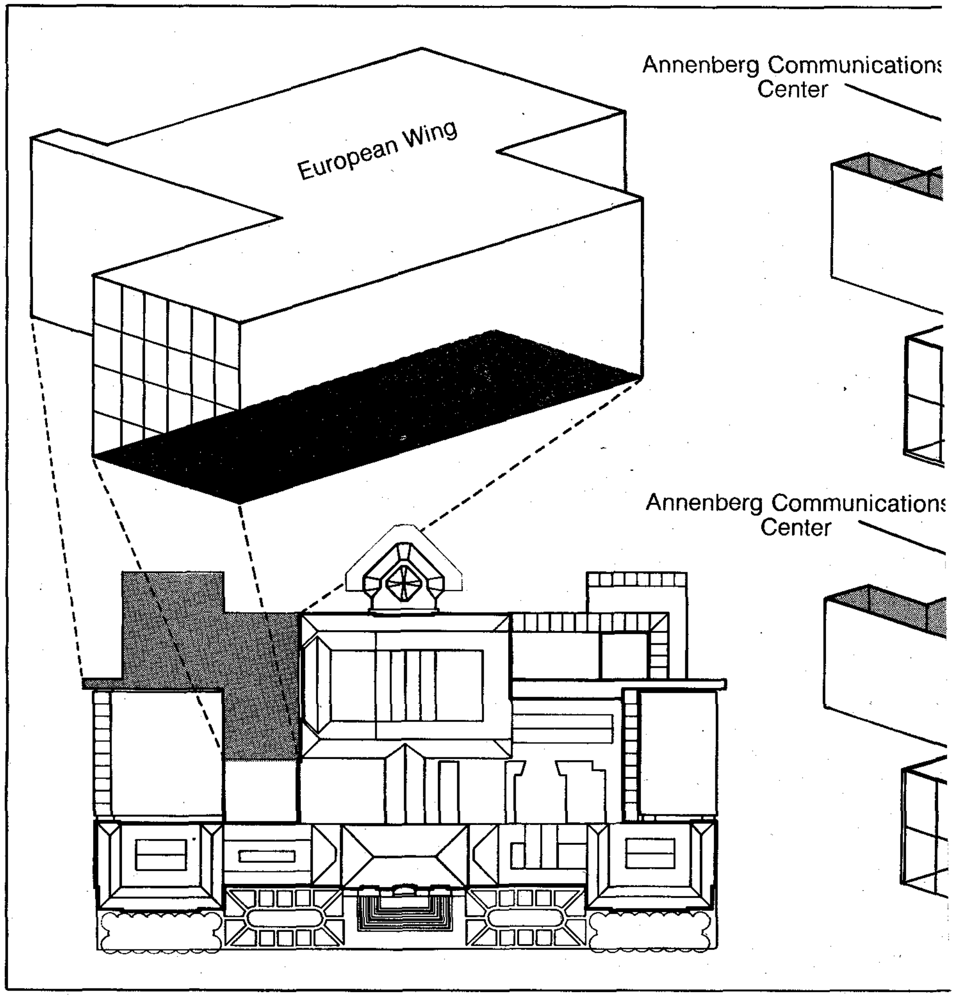
Before this Hoving vision, this brave new art world, becomes an accomplished fact, let's see how it got this far. On October 14, 1974, the Honorable Walter H. Annenberg resigned as ambassador to the Court of St. James's. At a farewell luncheon, the New York *Times* reported that Annenberg "said . . . he would always be grateful to Mr. Nixon for 'giving me the greatest honor in my life.' " The article stated that Annenberg "is clearly bitter about the way the American press treated the former President. . . . He said that Mr. Nixon and Dean Rusk, former Secretary of State, were advising him now on one of his next projects—a school of international communications to be established in New York or Washington. He expressed the hope that Mr. Nixon could run a seminar on international affairs at the school in a year or two."

Annenberg's vast fortune derives from the field of communications. He's the principal stockholder in Triangle Publications, Inc., a holding company

The master planners: *Thomas Hoving (left), teaming up with Walter Annenberg, tries to carve out a new empire at the Met.*

Illustrated by Julio Fernandez




Annenberg Communications Center
European Wing
Annenberg Communications Center

for *TV Guide* (published in 88 regional editions), *Seventeen* magazine, and the *Daily Racing Form.* His personal fortune is estimated at well over $160-million. In December, 1974, he was elected to the board of trustees of the Metropolitan Museum of Art.

Hoving, who is imbued with a genius for fund-raising ("He has but to speak and dollars flow toward him," said a Met trustee), treated Annenberg to an eighteen-minute fund-raising film by Charles Eames. The film suggested the establishment of an orientation center and a central guide to the collection. According to Hoving, Annenberg thought this vision too limited. "You ought to reach far beyond," he said. And Hoving did.

Ever since Annenberg had seen the *Civilisation* series created by Lord Clark, he had "nourished the hope that this marvelous survey of man's artistic heritage could ultimately serve as a prototype to other such efforts. . . ." Annenberg's plan for a New York school of international communications became transmuted to a joint enterprise with the Met for the creation and dissemination of visual materials relating to the fine arts.

Thomas Hoving was instrumental in the negotiations to bring Annenberg and the Met together. At first Annenberg offered much the same deal he had offered the universities: the construction of a building and the net funding of operation for at least a ten-year period. Eventually the ante was upped until Annenberg volunteered $20 million for the construction of the entire wing and court (we'll get to why later) and up to $2 million a year for operations.

In a January, 1977, *Artnews* interview Hoving fixed the time that he decided to head the Annenberg Center as the summer of 1976. He said that he decided to go after the job last summer when he determined "my particular tenure was pretty well over. . . . So quite independent, after the other issue, the retirement, was completely settled, then I approached them [the trustees] on that [the Annenberg directorship]."

Here's what actually happened. On October 20, 1976, Hoving wrote a letter to Met president Douglas Dillon declaring his intention to resign as Met director, effective December 31, 1977. On the same day, October 20, 1976, he wrote Dillon a ten-page letter describing the purpose and functions of the proposed center and its benefits to the museum, recommending it in the strongest possible terms. Neither letter mentioned who would head the project.

Hoving's letter recommending the center was circulated to the trustees about a week prior to their November 9 meeting. His resignation letter was not circulated. (Although the minutes of the November 9 meeting state that the letter of resignation was circulated, a half-dozen trustees confirmed that they did not receive it prior to the meeting.)

Clearly, conflict of interest is the issue at hand. As director of the Met, Hoving was empowered to act for his institution to bring the Annenberg Center to the museum. To do so, he'd been instrumental in negotiating the secret deal by which park land—the museum's last available expansion space—as well as the very autonomy of the museum were to be given away, with questionable advantage to the Met and the people of New York. Still, these matters are not the issue. But if Hoving negotiated in Annenberg's favor in anticipation that he would be director of the center, if he derived benefit for himself at the expense of his institution, why then—conflict of interest.

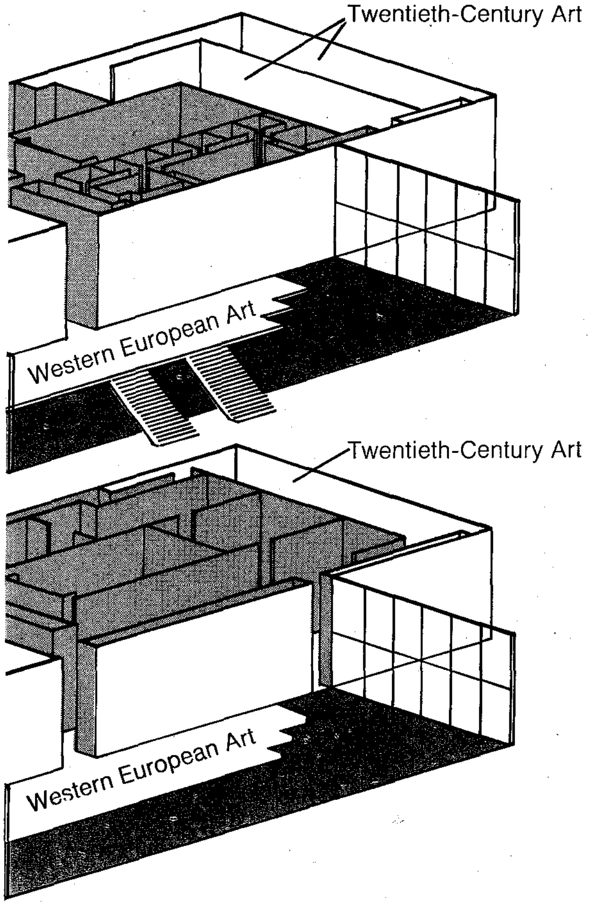
Prior to the November meeting, Douglas Dillon asked trustee Roswell Gilpatric, chairman of the legal committee, to consider "the question whether any legal or ethical problems might arise as a result of the mutual interest of Mr. Annenberg and Mr. Hoving in the latter's becoming the head of the Fine Arts Center of the Annenberg School of Communications at the Metropolitan Museum following his retirement as director of the museum."

Gilpatric's answer came back that to avoid a conflict of interest, Hoving must fully disclose to the trustees his proposed role in the center. Furthermore, he must eliminate himself from all further negotiations leading to an agreement between the museum and the Annenberg Center.

This posed a problem. If, as Hoving later said, he'd decided to go after the job the previous summer, at that time he should have fully disclosed this intention to the Met and stopped negotiations with Annenberg. His only remaining course of action seemed to be a simultaneous announcement of his resignation and of his intention to direct the center. He'd be hard put to prove he had cleanly severed one connection before becoming champion of the other.

On Friday, November 5, a press leak led to Grace Glueck's scoop in the New York *Times* that Hoving was resigning as director of the Met at the end of 1977. The article also said there were reports that he planned to head "a new venture that will involve publishing, and films" financed by Walter H. Annenberg. This was the first time that most of the trustees and the Met staff heard of Hoving's plans. (Late Thursday Ashton Hawkins reached some trustees by phone and told them what to expect the next morning.) Four days

Illustrated by Paul Richer



Transformation at the Met: *The immodest proposal of Annenberg and Hoving is to convert about 75 percent of the European Wing into a communications center. The wing, which has not yet been built, will be situated at the southwest corner of the museum (see diagram of the entire museum at far left, bottom). In the Met's original, pre-Annenberg plan (far left, top) the entire wing was to be devoted to the display of art, and the entire Garden Court was to be a green oasis of trees and lawn. In the revised plan, the main floor of the wing (near left, bottom) and the mezzanine level (near left, top) will be almost completely usurped by the Annenberg Center. To make up for loss of exhibition space, a large portion of the Garden Court will be transformed into "nongreen" terraces for sculpture.*

later, 29 trustees of the Met board gathered around the long rectangular wood table of the boardroom for their November meeting.

The meeting began with president Dillon's announcement that Hoving's retirement had been prematurely disclosed in the press. Dillon then quickly moved to other business. Opposite the high windows facing Fifth Avenue hung a screen on which Hoving rapidly flashed slides that featured color-keyed diagrammatic plans for the new construction in the Southwest Wing and court. In this manner the trustees were informed of the radical changes in this area. Later in the meeting, Hoving described the function of the center. If he became its director, he said, smiling, he'd resume the title of doctor, which he'd dropped as Met director because "it wouldn't have helped me in my dealings with the City Council." He explained to the trustees (the following quotation is from their official minutes) that "in view of his interest in taking on this new responsibility and to avoid any question of a possible conflict of interest, he felt it was important that he should not participate on behalf of the museum in further negotiations with the Annenberg School or in decisions affecting the museum in its relationship to the proposed Fine Arts Center." Hoving then said he would like authority to begin to plan and prepare for the program of the center.

Roswell Gilpatric reported on Dillon's query about the problems involved in Hoving's assuming the directorship of the center and described his own reply. He added that joint supervision by which "the museum's representatives would have equal voice with those named by the Annenberg School" would also ensure that Hoving's future position "would not adversely affect the museum's interests."

A trustee, listening to these plans, reported: "It sounded beguiling. I thought, all of New York is in trouble but the Met is really moving. Then suddenly I pulled myself up short and thought—yes, but moving toward what? Toward the replacement of space where people can appreciate real art to a facility for the manufacture of art facsimiles, to an entire redirection of the energies of the museum—the staff, the objects—to serve this end. And Tom could barter the prestige of the museum to get in anywhere, to get anything he wanted. He'd be emperor of this art communications empire."

Someone timorously inquired if Annenberg planned to pay rent to the city. Hoving shot back: "That is the most outrageous question I've ever heard! It's like asking rent from the birds in the trees at the Central Park Zoo."

Would the center displace, in terms of space, activities of a higher priority? It was explained that the new area with its large court would mean "substantially increased" space allocated to the curatorial departments involved.

In recommending the center to Dillon, Hoving had itemized the gross revenues of the *Civilisation* and *The Ascent of Man* series, totaling $24,479,233, and indicated that the center expected to deliver a similar "product."

This sales pitch had appeal, but a hidden danger. The Annenberg Center depended on its winning a favorable IRS ruling as a tax-free educational institution. If it were deemed a commercial enterprise, the ruling would be affected and income would become taxable. Dillon spoke up, saying that the center would not impose additional costs on the museum's budget but that "the proposed center was an educational facility and should not be thought of as a moneymaking facility."

President Dillon then called for a resolution to approve the allocation of space in the Southwest Wing and court to the center and to continue discussions looking to the preparation of a specific final agreement under the supervision of Dillon and Gilpatric, without Hoving's participation. The final agreement would be submitted for board approval.

Trustee Peter H. B. Frelinghuysen objected to the bringing of the resolution, pointing out that the trustees did not have enough information on how the center would relate to the museum's basic structure. He was told that this would not be the final approval. He replied, "I think this takes us too far down the road *toward* approval. I shall vote no." The resolution was brought. Only Frelinghuysen voted against it.

Several weeks later, the minutes of the meeting were sent to the trustees. Included in the minutes were schematic plans of the center that the trustees had never seen before. They bore the notation ". . . approved by the Board of Trustees—November 9, 1976." The minutes further noted that the trustees had approved the allocations of space as outlined to the meeting "and as generally outlined in the schematic plan attached to these minutes." They also had authorized the working out of the final agreement. They had authorized Hoving to begin work on the program of the center, provided that he not participate in the agreement or "decisions affecting the operations of the Metropolitan in relation to the proposed Center."

It was then that some of the trustees began to feel they'd been railroaded.

> "...The Met should be required to put the Annenberg Center question before the current parks commissioners ..."

Their reactions to the center ranged from perplexed to irate. They complained that the subject had been discussed too rapidly and that they had not fully understood what was happening. Dozens of other Met insiders expressed concern. One Met staffer pointed out that with Hoving as director of the center, which would constantly interact with the Met, it would be difficult to attract a new director to the museum. "A good candidate wouldn't take the job and share the control."

A trustee noted that Hoving would remain as director of the Met for another year. His responsibility should be "to make the center easily convertible to the needs of the Met, if Annenberg dropped the project at the end of ten years." Hoving's natural interest, the trustee felt, would be "in designing the best possible center and in negotiating the best possible contract for himself. We are still skating on the thin ice of conflict of interest," he concluded. Another trustee said, "It's almost too late; we've given our approval to everything except the final written agreement."

Walter Annenberg's proposed letter of intent to Douglas Dillon had indicated his willingness to fund "a new building to be constructed adjacent to the Rockefeller Wing" to house the proposed center. The problems this offer posed were enormous, and if Annenberg was not aware of them, authorities at the Met surely were.

Flashback: Starting in 1967, August Heckscher, then administrator of parks, recreation and cultural affairs (the landlord of the Met), worked with Roche Dinkeloo, the architects of the master plan. In planning the European Wing, according to Heckscher, "We measured every inch of interior space and planned how people might move through the wing, where they would sit and rest, how they would move from one great collection to another, how furnishings and paintings would relate in terms of exhibition."

The Met insisted that this wing was essential. It cited as unavailable to the public 70 percent of its Western European arts and 55 percent of European paintings. (In 1974 the Met acquired two more collections, totaling 2,800 works, which Hoving declared required space in this wing.)

The proposed Garden Court adjacent to the wing had served the purpose of quashing some of the complaints of parks groups. Heckscher himself had worked with Hoving on a booklet explaining the master plan: "It is the Museum's stated wish that these new Park entrance courtyards will be available to the public as Park land independent of the regular Museum hours."

However, the master plan for the Met's expansion into Central Park was greeted with opposition from a great variety of civic and political groups, ecologists, and conservationists. There was a bitter eighteen-month battle marked by public hearings and lawsuits. The opposition was defeated, and on January 20, 1971, Heckscher granted his approval for the issuance of a building permit for the entire plan, with the understanding that there would be no further significant construction. Hoving allowed as how there couldn't be any anyway. "We've run out of our lease line, it's as simple as that," he explained.

Two years later Hoving declared that his opponents had been "strong but ineffective. . . . If I'd been the leader, I could probably have stopped the construction. I would have turned public sentiment so against the expansion that it would have finally prevented the issuance of the building permit. It's pretty effective if you can't get a permit to go ahead. That's the bottom line, isn't it? No permit—no building." End of flashback.

By the spring of 1976, all the construction at the Met was either under way or completed, with the exception of the European Wing. Rather than risk losing the Annenberg Center by asking for a revision which would entail both letting the public in on what was happening and obtaining new approvals, the idea was developed of slipping the center into the exterior skin of the wing and using the Heckscher authorization the museum already held.

Annenberg had given $160,000 (through the Annenberg Fund, Inc.) to the Capital Fund drive of the Metropolitan. He later suggested it allocate this to a feasibility study, with the understanding that if the results were satisfactory the Capital Fund would be reimbursed. (If not, the Capital Fund would be out the money.) Roche Dinkeloo was retained for $65,000 as architecture and design consultant. Charles and Ray Eames received $45,000 for concept and design, and Peter Goldmark and Associates, $35,000 for communications technology. Fifteen-thousand dollars was spent for models and prototypes. The job was not an easy one—to fit the Annenberg Center into the existing space without any exterior alteration. According to the Met's figures, the center would occupy 71,500 square feet of the wing's overall 101,000 square feet. It was like asking that an elephant's insides be contained in a rabbit's skin.

Here's their solution: The adjacent Garden Court was appropriated, and terraced galleries gradually descending to ground level were designed. The new wing could contain the Annenberg Center, which consisted of a reception area, a two-story, 500-seat auditorium and theater in the round, editing and cutting rooms, offices, and seminar rooms. In addition, twentieth-century art would be placed on the outer perimeters of the building, beyond the center. "The plan looks as if the art had been thrown into a centrifuge and spun out against the walls," said a curator. The top floor would contain Western European art, incorporating an Art Deco room.

Half of the European paintings would remain in their present locations. The rest would occupy the André Meyer galleries, on the top floor of the primitive-art collection.

When Walter H. Annenberg visited the Roche Dinkeloo architectural offices, he had been thinking in terms of funding only the wing and completing "that portion" of the interior containing the Annenberg Center. After he reviewed the plans and models and "fully understood the way the covered court would relate to the southwest building," he decided to finance both the wing and the covered court and proceed with the building of both simultaneously.

The only thing he'd not pay for was the Fountain Restaurant, which was slated to move to the European Wing. A massive expanse of glass was to overlook Central Park, creating a spectacular view. It would have been one of the loveliest settings in the city. On the Annenberg plan the restaurant has been moved to the basement.

On October 19 a nine-trustee committee saw a slide presentation, inspected plans and various models, and unanimously recommended approval of the general plan. At the November 9 meeting of the trustees, Dillon noted that the "department heads have had ample opportunity to make their views known and to help shape the planning decisions." These curators were asked to give their approval to the plans in writing. They complied.

Of course, the Garden Court was no longer what its name implied (the Met was consistently referring to it as "the covered courtyard"), and because of the treasures it contained it would be closed except during regular museum hours. The European Wing was three-quarters Annenberg, one-quarter twentieth-century art. August Heckscher, a courtly, earnest man, saw his vision of a museum for the people, accessible to the people, about to go down the drain. He said emphatically: "If the plan presented to me had included any non-museum use of land, we wouldn't have approved. We approved because the interior as well as the exterior spaces conformed to serve the public."

Since Heckscher maintains he would not have approved, the Met should be required to put the question before the current parks commissioners (the office is now divided between Commissioner Martin Lang [Parks and Recreation] and Commissioner Claude Shostal [Cultural Affairs]) to see if a new building permit is required, and if a nonmuseum project is a proper function of the museum.

City and state legislators may have something to say about this too. There have been significant revisions in the New York City Charter, effective January 1, 1977 (see Carter Burden's statement), which may require that the Met seek several approvals. City Council President Paul O'Dwyer has stepped forward to help the public get into the plans for its own museum. New Yorkers who care about their park and museum should contact O'Dwyer or Burden, care of City Hall.

Located anywhere in the city, Annenberg Center has the potential to serve a great educational and communications purpose. However, the suggested programs of the center seem in great part to be of a commercial, rather than a strictly educational, nature. Hoving outlined in his letter a TV series similar to *Civilisation* or *The Ascent of Man* (remember that $24,479,233 gross-revenue figure) accompanied by books, slide sets, and reproductions of key works of art. He declared this would be similar to the "400-item product line" of reproductions that will accompany the Tutankhamun show. He'd informed the Egyptian government that it should expect a hefty $2 million as its share of the profits from these reproductions.

Other series planned include films of Pompeii and Herculaneum, great artists, special exhibitions here and abroad, the archaeology of Egypt, magnificent artistic and architectural sites of the world, and great museums of the world. Why any of these series needs to be produced at the Met is puzzling.

In assessing Hoving's career, art critic Hilton Kramer decried the fact that "the Metropolitan in the Hoving era has led the way in erasing a precious distinction—the distinction, after all, that is the Museum's very reason for being—between the authentic and the inauthentic in art."

If Hoving has his way, it is this distinction that the Annenberg Center will deliberately obliterate. In an October, 1976, speech to the World Art Market Conference, Hoving spoke of the dawning of the Technetronic Era, a new age in which technology would provide "dynamic communication of the entire world of the fine arts and the visual arts." The next great epoch of the art museum, he asserted, would produce communications devices and "superb software" through which the *Museum Without Walls* and the *Imaginary Museum* would come to pass.

The controllers of this technology would become the most powerful of men. Hoving predicted, "Technetronics will become the foundation block of political systems rather than the reverse. Technetronics will become the foundation block of monetary systems rather than the reverse."

David Oppenheim, dean of the arts at New York University, had spoken with Hoving about the center and found his ideas to have fine educational possibilities. "The only drawback," Oppenheim observed, "would be if we encounter a fundamental distortion in which a facsimile of the artwork replaces the artwork itself, where a depiction of reality is taken for reality itself. That would be a terrible condition."

And what of Annenberg? His center will, no doubt, expand the range of visual education. Also, its product and its technical discoveries may enrich his communications empire.

Annenberg has always used his media conglomerate to reflect his own views and politics. The effect of this conduct on a philanthropic enterprise is subtle, but it was analyzed by the late Gilbert Seldes, distinguished critic and the first dean of the School of Communications at the University of Pennsylvania. In 1964 Seldes wrote:

> Whatever the donors have done that seems improper . . . can be traced to the original fault of the University—of the President and his colleagues who accepted the terms. . . .
>
> It is my abiding conviction . . . that no one connected with Walter Annenberg—nor himself—has ever done anything improper by his own standards. . . . They believe that the School is theirs and remains theirs so long as they put up money. . . . They haven't heard of independence of mind, they know that academic freedom is something some crackpot and probably subversive professors talked about. They have made an investment—they have associated with themselves the prestige of a University—and they expect the investment to pay off."

A while back Thomas Hoving promised us "a new era of openness." What ever became of that promise? ■

FRED W. MC DARRAH

Is the Met Bypassing the Law? A City Councilman's View

With characteristic contempt for the principles of public accountability and legal process, Thomas P. F. Hoving is maneuvering once again—this time to impose the Annenberg Center on the city of New York.

The proposed center constitutes a major change in the interior organization of the Metropolitan Museum's European Wing, which had been approved by the Parks, Recreation and Cultural Affairs Administration in 1971. Therefore new approvals must be obtained. Our new city charter provides for a Uniform Land Use Review Procedure (sec.197-c) that unquestionably covers the construction of the proposed Annenberg Center on city-leased parkland. Under this procedure, application must be made by the museum to the City Planning Commission and forwarded for consideration to both the appropriate Community Boards and to the Manhattan Borough Board. The Community Boards must hold public hearings on the application and then submit their recommendations to the Planning Commission, which, in turn, must file its decision with the Board of Estimate.

It's an open question whether the Annenberg Center would be legal under any circumstances. The legal test is whether the proposed facility offers substantial satisfactions to the public which would only be possible in a park setting. I for one seriously doubt that the "satisfactions" offered by Mr. Annenberg's center are contingent on a Central Park locale.

—Carter Burden

Psychosurgery: The New Russian Roulette

By Lori Andrews

> "...One wrong turn by a psychosurgeon and the patient experiences the loss of a possibly valuable part of his personality..."

The postcard arrived a year ago. It showed the photo of a family friend, head shaved and marked for scalpel. "Will try psychosurgery. I'll go in Sandra, come out Jenny. Maybe then I'll get custody of the kids."

We called the hospital following the surgery, but neither the old Sandra nor the new Jenny remembered us. Instead of reuniting her with her children, the operation triggered violence and delusions. An involuntary commitment followed.

Not all psychosurgery ends tragically. Patients suffering from intractable pain or certain obsessive-compulsive fixations seem to be benefited by the procedure. But it is a drastic and inappropriate treatment for people who are merely depressed or dissatisfied. And to date little in the way of either public awareness or state or national laws protects them from the modern psychosurgeon who, like his Peruvian counterpart 12,000 years ago, offers to open their skulls to release the demons.

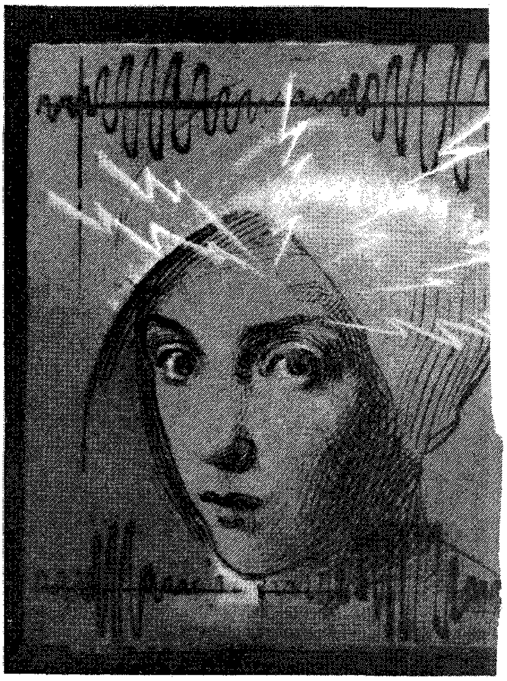
"Psychosurgery involves the destruction of those parts of the brain—such as the center for aggression or sexuality—which the surgeon feels are responsible for the patient's abnormality," explains one psychosurgeon. This may be done in several ways. The skull can be opened and the brain tissue destroyed with a blunt, tongue-depressor-style instrument. Or electrodes can be implanted to carry current that burns the target area. Unlike other brain surgery, which seeks to mend visible tears and cut away growths from the brain tissue, psychosurgery is performed even if the organ looks perfectly normal.

The rationale behind psychosurgery is not entirely convincing. The brain is too complex to have a single center for a given drive. So psychosurgeons use a road map of the brain to choose a dozen or more target sites for each operation. One wrong turn and the patient experiences the loss of a possibly valuable part of his personality.

"Psychosurgery is like doing surgery with your eyes closed," says brain researcher Eric Schwartz, an assistant professor at New York Medical College. "We don't have a basic understanding of the brain to support it."

Despite reservations even within the medical profession, psychiatrists still refer patients to the 200 neurosurgeons who perform psychosurgery. At least 500 to 600 operations are performed annually. But since there is no required reporting procedure, the actual number may be much higher. Boston is the psychosurgery capital of the United States. People can shuttle into the city to rid themselves of unwanted aspects of their personalities as women once flew into New York to rid themselves of unwanted fetuses. Yet the existing studies on the value of psychosurgery are in conflict. Most research is done on mental patients; success is measured in terms of patient "manageability" rather than cure.

Even in the successful cases, the operation blunts the person's emotions and causes memory loss. In that sense, psychosurgery is only a milder version of those highly suspect lobotomies which were performed on over 50,000 patients in the 1930s and 1940s. But psychosurgery is potentially more dangerous, since it has been prescribed for everything from hyperactivity in children to obesity and chronic marijuana-smoking. In Philadelphia, the press uncovered a doctor operating on drug addicts. A southern neurosurgeon specializes in alcoholics. Foes of the procedure see it as a means of social control, claiming that the usual targets are societal black sheep: political dissenters and captive populations.



Illustrated by Daniel Maffia

Psychiatrist Frank Ervin and neurosurgeons Vernon Mark and William Sweet have proposed psychosurgery as a "cost-effective" way to combat urban violence. As far back as 1967, in a letter to the *Journal of the American Medical Association*, they proposed "intensive research and clinical studies of the *individuals* committing the violence. The goal of such studies would be to pinpoint, diagnose, and treat those people with low violence thresholds before they contribute to further tragedies." But "potential violence," like mental illness itself, may be in the eyes of the beholder. And in a culture which only recently began repealing statutes that allowed involuntary commitment of people for "social nonconformance," the idea of enforcing values through an irreversible operation is questionable at best. Amid scandals involving its use on Soviet dissidents, Russia banned the procedure. In America, the operation is still available because of the value we place on autonomy—the American paradox—the idea that a free society should allow people to *choose* as well as to refuse psychosurgery.

For some people there is no choice.

Psychosurgery may be proposed to inmates of mental institutions and prisons without an adequate explanation of its risks. And its performance may be subtly or not-so-subtly coerced by promising the patient release if he consents—or by warning him that the operation represents his last chance to lead a normal life. In 1973, in Michigan, the first court to consider psychosurgery for a mental patient heard the patient testify that the extra attention he'd received convinced him to consent. The Boston State Hospital Human Rights Committee defends experimentation on patients: "The patients get extra care from the study personnel, and their physical condition is checked more frequently than might be done otherwise."

Dr. M. Hunter Brown, a California neurosurgeon, sees psychosurgery as an appropriate treatment for violence. He has volunteered his services to the California prisons to test his theory. Brown notes that it costs $100,000 to jail a convicted murderer while for $6,000 he can be operated on and, in Brown's rosy view, returned to society.

Mass murderer Edmund Kemper is an inmate at the Correctional Medical Facility in Vacaville, California. He claims that he wants psychosurgery but that California laws make it unduly difficult for him to obtain it. At a recent court appearance, he avowed fervently that he was not requesting psychosurgery for the promise of release but because surgery would improve his life. It is interesting that this is the same claim that was made by an involuntarily confined Michigan mental patient. But when the patient's attorney got him released from the institution on the ground that his confinement was unconstitutional, the first thing the patient did was withdraw his consent to the surgery.

A mass murderer in New York would not have Kemper's problem obtaining psychosurgery. No New York law prevents its use on prisoners. An inmate may not be taken out of a prison for medical surgery without the authorization of a judge, but Section 148 of the New York Corrections Law provides for the establishment of psychiatric clinics within prisons. Psychosurgery could take place in one of these clinics with no outside scrutiny of whether the inmate really needed the surgery or even consented to it.

The possibility of psychosurgery's use as a means of social control prompted Congressman Louis Stokes, a black Democrat from Ohio, to introduce a bill which would ban psychosurgery entirely. "When you get to screening segments of the population for the purpose of ascertaining whether they are violence-prone, and whether they may conduct riots, and whether they may have damaged brains, and so forth, what you're talking about is a process by which you control society," says Stokes. "And who are they talking about? They're talking about black people and poor people. They're not talking about examining the minds of these kids who go to Florida every year at Christmastime and tear up a whole damn town. They're talking about going to Detroit, Chicago, Watts, Cleveland, and examining their brains, because if you riot, there must be something wrong with your brain."

Just as there is no federal law to limit the use of psychosurgery as a means of social control, there is no law to govern its implementation as a proposed therapy. The extensive psychosurgery regulations of the Department of Health, Education, and Welfare do not apply to any of the operations currently being performed, since none of them involves HEW funds. In the area of state legislation, Alaska, California, Connecticut, Florida, Idaho, Illinois, Massachusetts, New York, North Carolina, Oregon, South Dakota, Tennessee, and Vermont grant mental patients the right to refuse psychosurgery.

The New York law seems liberal on its face, stating that the mental hospital "shall require consent for surgery," but this requirement is "subject to the regulations of the Commissioner of the Department of Mental Hygiene." This allows the department to make or revise its regulations without subjecting the rules to the public scrutiny given to state statutes. Department regulations are also changed more easily than laws and often reflect political biases rather than public consensus.

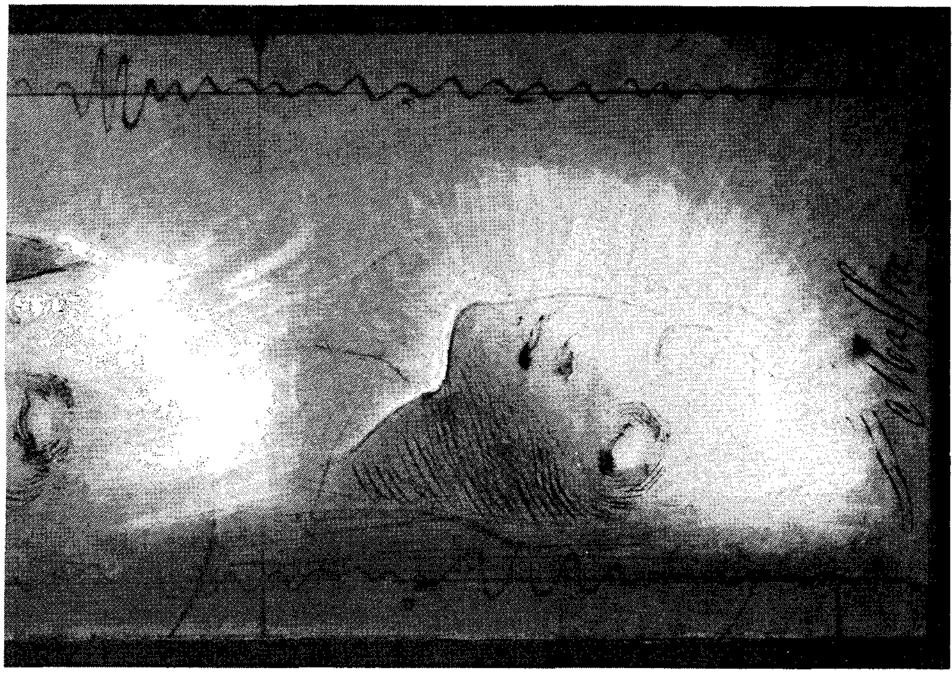
The right to refuse psychosurgery could therefore be undermined by a New York Department of Mental Hygiene regulation that allows the patient's spouse, parents, or adult child to authorize psychosurgery if the patient is not competent. In an emergency, the director of the institution can authorize the procedure.

Similar provisions have been used in other states to undermine what appears to be a broad guarantee of a right to refuse psychosurgery. Particularly disturbing is the emergency exception. In its brief in a recently filed case, the Massachusetts Psychiatric Association claims: "Certain patients are in a chronic emergency state," including some who "are so sensitive to stimuli that one must constantly be alert for developing signs of violent out-

"... A psychiatrist can claim that a patient's refusal to undergo psychosurgery is itself evidence of the patient's incompetence..."

burst." Psychiatrists have also attempted to invoke the "emergency" exception, based on the shortage of staff, not on the patient's critical needs.

Most court cases, like the New York Department of Mental Hygiene regulation, uphold the patient's right to refuse only if the patient is "competent." But a psychiatrist can claim that a patient's refusal to undergo psychosurgery is itself evidence of incompetence, illustrating the prevailing tendency of mental-health professionals to "look beyond" what the person is actually saying. "We have a tendency to 'embrace' the mentally ill," says a professor at Yale Law School. It matters not that the grip may be vicelike and debilitating.



But times are changing. Rosalynn Carter claims that she plans to make mental health her primary area of concern. Last April, a California court held that psychosurgery is so harmful and intrusive that it is not to be performed on mental patients until a hearing is held to determine the voluntariness and competency of their consent. Neither the patient's refusal nor his institutionalization may be taken as a sign of incompetence. Although the court assured that a competent California patient's refusal to undergo psychosurgery may not be overridden, it left open the question of who may consent for an incompetent patient. Substitute decisionmakers such as relatives, medical personnel, or review committees all suffer from conflicts of interest.

According to Professor Harold Edgar of Columbia University, "It is quite possible that some families would be willing to consent to almost anything to get a troublesome relative off their hands." The cochairwoman of the National Organization of Women's mental-health task force told California legislators that her psychiatrist was so keen for her to have shock treatment that he was "at the heels" of her husband. She got a divorce in order to escape the unwanted shocks.

Decisions made by some medical personnel are also suspect. A doctor doing research is in need of subjects and is thinking about his experiment in addition to the patient's best interest when he is considering a case. Moreover, when a staff shortage exists, psychosurgery may be misused in order to make patients manageable. According to Professor Michael Shapiro of the University of Southern California Law School, "Even if the diagnosis of mental illness were assumed to be value-free, the determination of what to do about it is not. To rely solely on medical experts involved in the diagnosis and appraisal of therapies to decide whether therapy should be administered is to transmogrify physicians and clinicians into moral legislators."

The workings of review committees may also be flawed. Even if the medical members of the board are not affiliated with the institution in which the patient resides, they may rubber-stamp the attending physician's decision because of their general proresearch attitude, as a manifestation of professional backslapping (since their own treatment proposals will later be reviewed by the committee), or in order not to further alienate the public by acknowledging that a doctor has made an error in proposing a therapy as potentially harmful and intrusive as psychosurgery. Meanwhile, lay members of a review committee may not feel that they have sufficient medical expertise to challenge the proposed psychosurgery. The one lay member of the informed-consent committee in the 1973 Michigan case approved the procedure, explaining, "As a layman I am unqualified to comment on any of the many technical aspects which are involved in the project. Therefore, we must all trust in the good intentions and competence of the hospital medical committee, psychologists, psychiatrists, neurologists, etc., who have reviewed and evaluated the case."

The conflicts of interest in the case of an incompetent patient might be offset by leaving the decision to perform psychosurgery to the courts. A proposed Massachusetts statute would go one step further by stating, "No institutionalized patient who lacks the capacity for informed consent to treatment shall be subjected to psychosurgery."

Current advances in state courts and legislatures provide no protection for noninstitutionalized people like Sandra, who "voluntarily" undergo the procedure. Thomas R., listed as a "success" in the Mark and Ervin book *Violence and the Brain*, was told that he should undergo psychosurgery because he suffered from delusions that his wife was having an affair with his neighbor. While he was recovering from the operation, his wife filed for divorce and later married the neighbor. A follow-up study of Thomas shows that the once successful engineer is almost a vegetable. The Washington, D.C., law firm of Edward Bennett Williams is now representing him in a suit against Mark and Ervin.

According to Dr. Peter Breggin, in an article in the Duquesne *Law Review*, the largest group of patients currently receiving psychosurgery are middle-aged women. True to the form of Freud, who libeled women by coining the disorder "hysteria" from the Greek word for womb, there is little to stop psychiatrists from prescribing psychosurgery as if it were Valium. But the use of the irreversible and experimental procedure except as a last resort on extremely ill patients may create more torment than those demons the Peruvians tried to unleash. ▬

Flowers to the People

Say it with flowers! That was easy in the old days; almost everybody knew what specific flowers stood for. Medieval artists strewed their works with floral symbols—the lily for purity, an anemone for sorrow, poppies for indifference, the red rose for martyrdom. In Victorian times, a young lady quickly caught a young man's message when his medium was a moss-rose bud (a confession of love). But woe be to him if she replied with a yellow carnation (disdain).

Today, the symbolic language of flowers is languishing, but the flowers themselves speak as directly as ever. Little wonder that city gardeners are turning terraces, backyards, and vacant lots into a blaze of blooms; that growing numbers of flower lovers are beating paths to public gardens; and that courses in flower-arranging are proliferating all over town. To launch you into the floral season, we present a panorama of public gardens to visit, glimpses of private gardens, tips on blossoming trees and courses to take, and a calendar to cue you in to a year of blooming beauty.

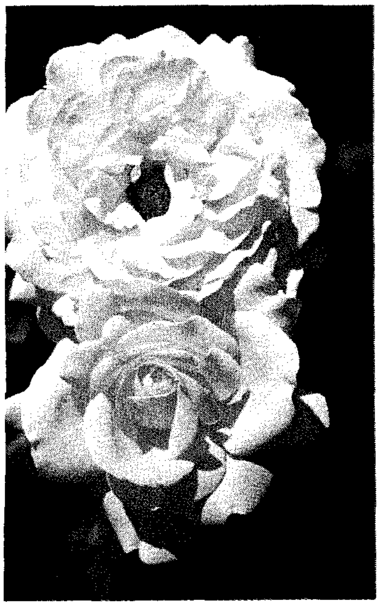
Illustrated by Barry Zaid

Public Splendors

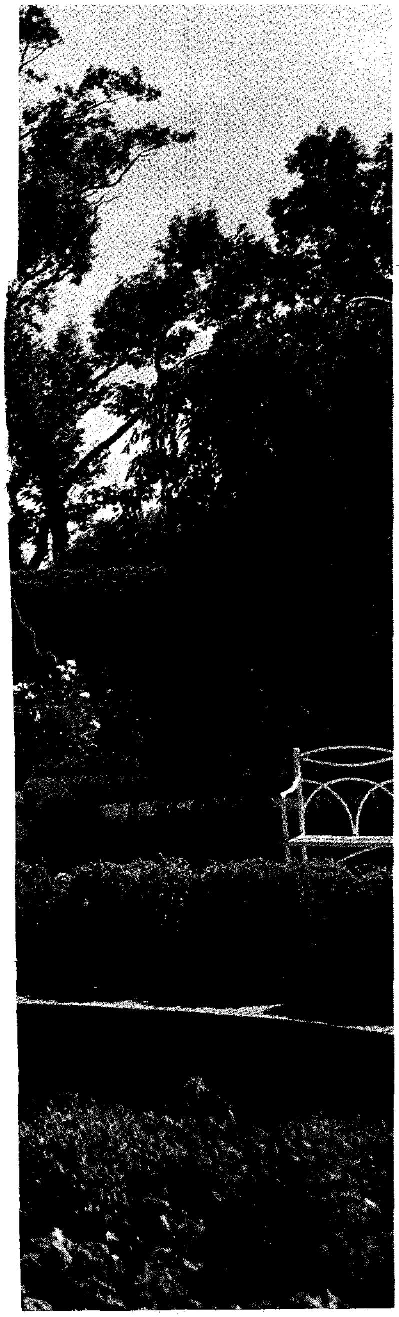
By Suzanne Slesin / Photographed by Niki Ekstrom

"...Once the exclusive domains of the elite, these gardens are now open to everyone and situated within easy reach of the city..."

Flower lovers who live in the city need never feel deprived. Botanical gardens in the Bronx, Brooklyn, and Queens are always accessible, perennial gardens of delight. Less well known though no less fascinating are the five estates shown here. Once the exclusive domains of the elite, they are now open to everyone and are situated within easy reach of the city. Their variety is infinite—winter greenhouses filled with mimosa, summer displays of poinsettias, English-primrose paths, tulips in formal beds, and rarities of roses. Gardeners can get tips on the design of beds, inspect newly developed hybrids, learn how to choose plants that will flourish in city gardens, or just feast their eyes and enjoy the quietude of these estates, free of the worries of weeding and watering. Highlights of these gardens appear on the following pages, along with a map to help you find the way to their seasonal splendors.



nal manners: *Luxuriant roses (above) geometric beds of petunias (below).*



Boscobel Restoration

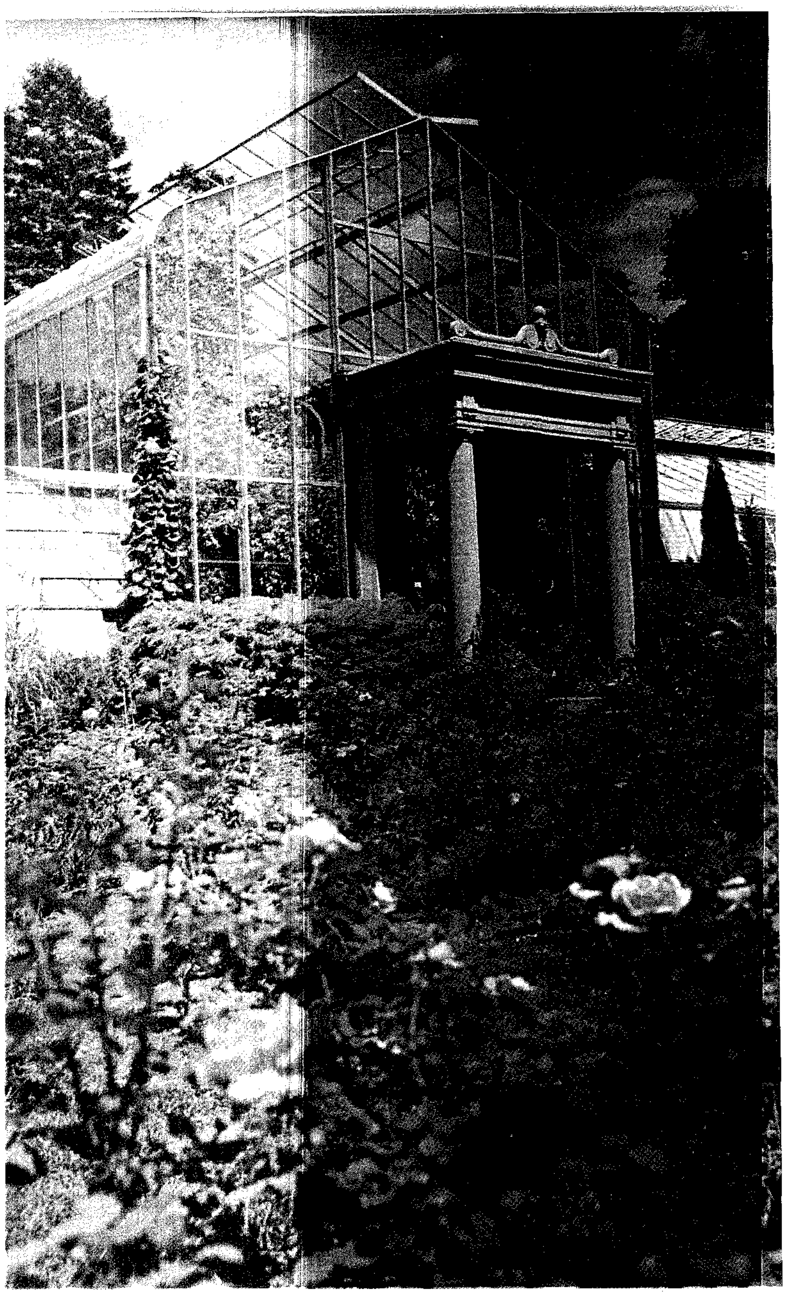
This estate (left) in Garrison-on-Hudson, New York, was built in the first half of the nineteenth century by States Morris Dyckman for his wife, Elizabeth. The view overlooking the Hudson from the front lawn of this graceful mansion is spectacular. Boscobel's formal gardens are planted in late summer with purple and white petunias (below, left). There are also a rose garden (left), herb garden, *orangerie,* and espaliered fruit trees.

Open May through December every day except Tuesdays and Thanksgiving, Christmas, and New Year's days. May through October, 9:30 a.m. to 5 p.m.; November and December, 9:30 a.m. to 4 p.m. Adults $3, juniors to age 21 $1.75; (914) 265-3638.

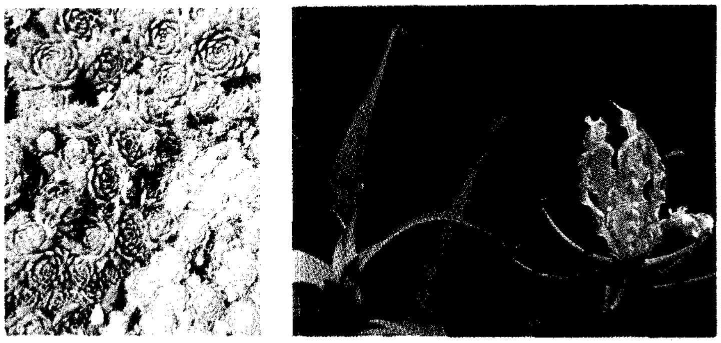
Wave Hill

Overlooking the Hudson River in Riverdale, the Wave Hill complex includes two manor houses and a 28-acre estate. Presented to New York City in 1960 by the Perkins-Freeman family, Wave Hill is a nonprofit organization operating as an arboretum and educational center. The Wave Hill House, which dates from 1843 and is officially designated as a New York City Landmark, has served as the home of Mark Twain, the young Theodore Roosevelt, and Arturo Toscanini, and, after World War II, as the official residence of the British ambassador to the United Nations. The Palm House greenhouse (above, right), designed by architect C. Grant La Farge and built in 1905 for Mrs. George Perkins, offers a seasonal display of flowering plants. "It's always spring in the Palm House," says Betty Greenfield, the executive director of Wave Hill. In front of the house is the estate's rose garden, Mrs. Perkins's favorite, which has over 50 varieties of roses. There's also an English "wild garden," where Wave Hill horticulturist Marco Polo Stufano features the lily gloriosa and hardy hibiscus, among others.

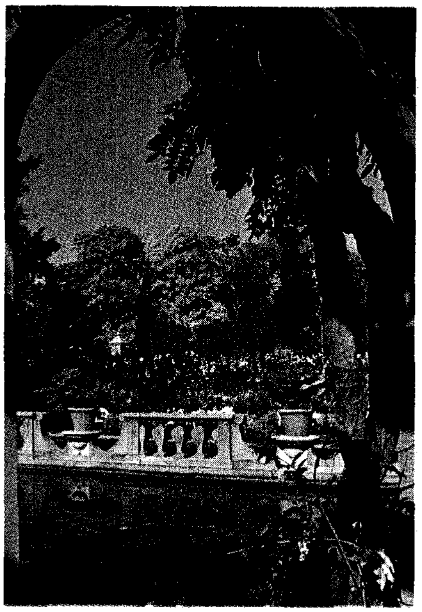
Open Monday through Friday 9 a.m. to 4:30 p.m., Saturday and Sunday 10 a.m. to 4:30 p.m.; $1 entrance fee on Sunday, children under fourteen free if accompanied by adult; (212) 549-2055.

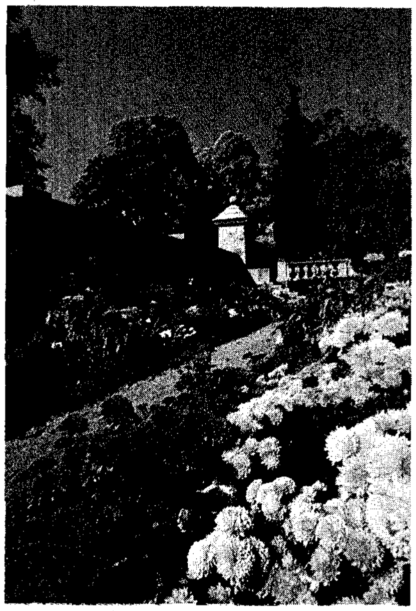


The subject is roses: *Over 50 kinds bloom near the Palm House (above).*



On display: *Succulents, lily gloriosa (above), hardy hibiscus (below).*



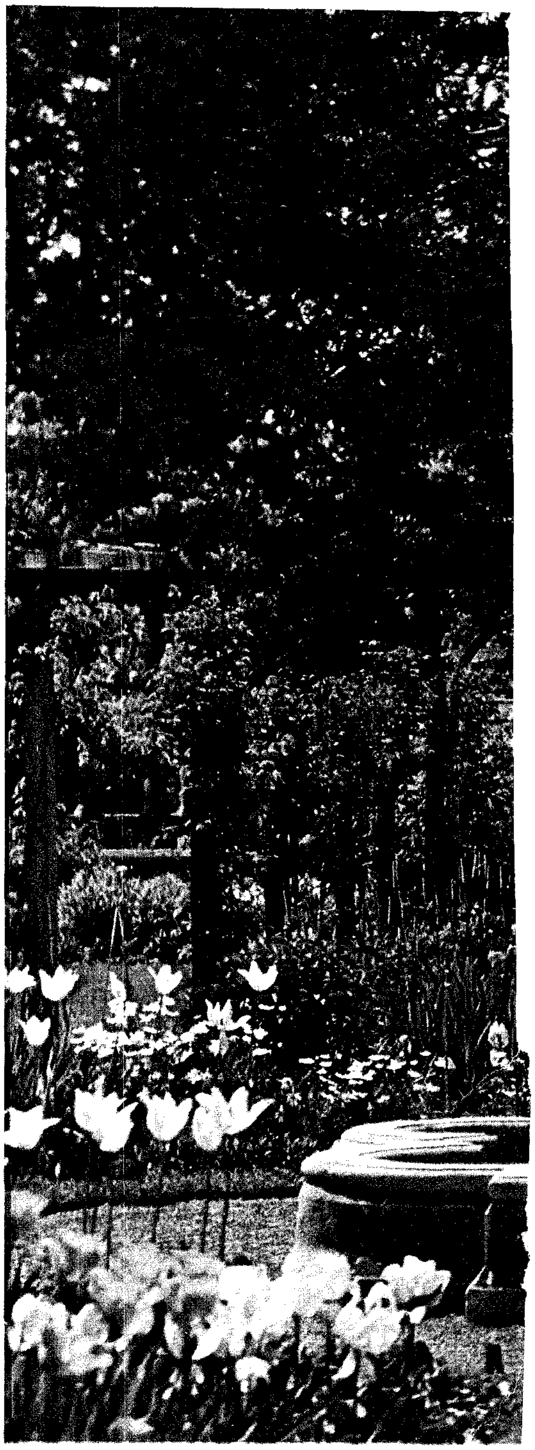


Waterways and walkways: *Autumn flowers line the paths and balustrades.*

Old Westbury Gardens

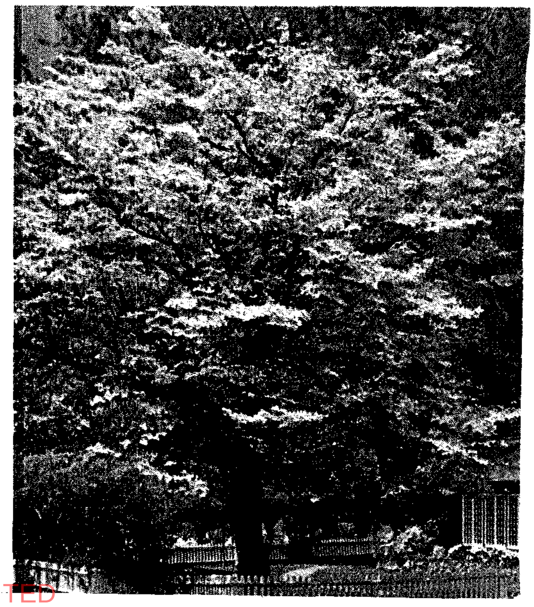
Opened to the public in 1959, Old Westbury Gardens, in Old Westbury, Long Island, comprises about a hundred acres of what was originally philanthropist, financier, and sportsman John S. Phipps's estate. According to Old Westbury's present administrator, Vincent J. Anthony, the Georgian-style mansion and its gardens were commissioned by Phipps in 1905 when he was courting the former Margarita Grace. Phipps had English architect George Crawley design an estate similar to the one in Battle Abbey, England, where the future Mrs. Phipps had grown up. "Crawley placed the mansion at the center of the grounds," adds Carl A. Totemeier Jr., director and horticulturist, "and put in alleys of lindens and beeches." Old Westbury is known for its formal plantings, including the boxwood garden, with its centenarian plantings, and the Italian garden (right), with its central fountain, surrounded in the spring by over 5,000 tulips encompassing 50 varieties, and planted in the fall with chrysanthemums (above, right). The pergolas (below, left), covered in the spring with wisteria, rise above the Italian garden. The "cottage garden" (below, center), built for the Phipps children, has a thatched English playhouse which is circled with pink and white dogwoods and pink azaleas. A profusion of water lilies ornaments the water garden (above, left) and a terraced pool (below, far right). The formal rose garden, with its rustic arbor of climbing roses and geometric beds, features the newest variety of Jackson and Perkins roses. Old Westbury also maintains a number of "demonstration gardens". One specializes in plants that will grow in the shade; another features minimum-care plantings.

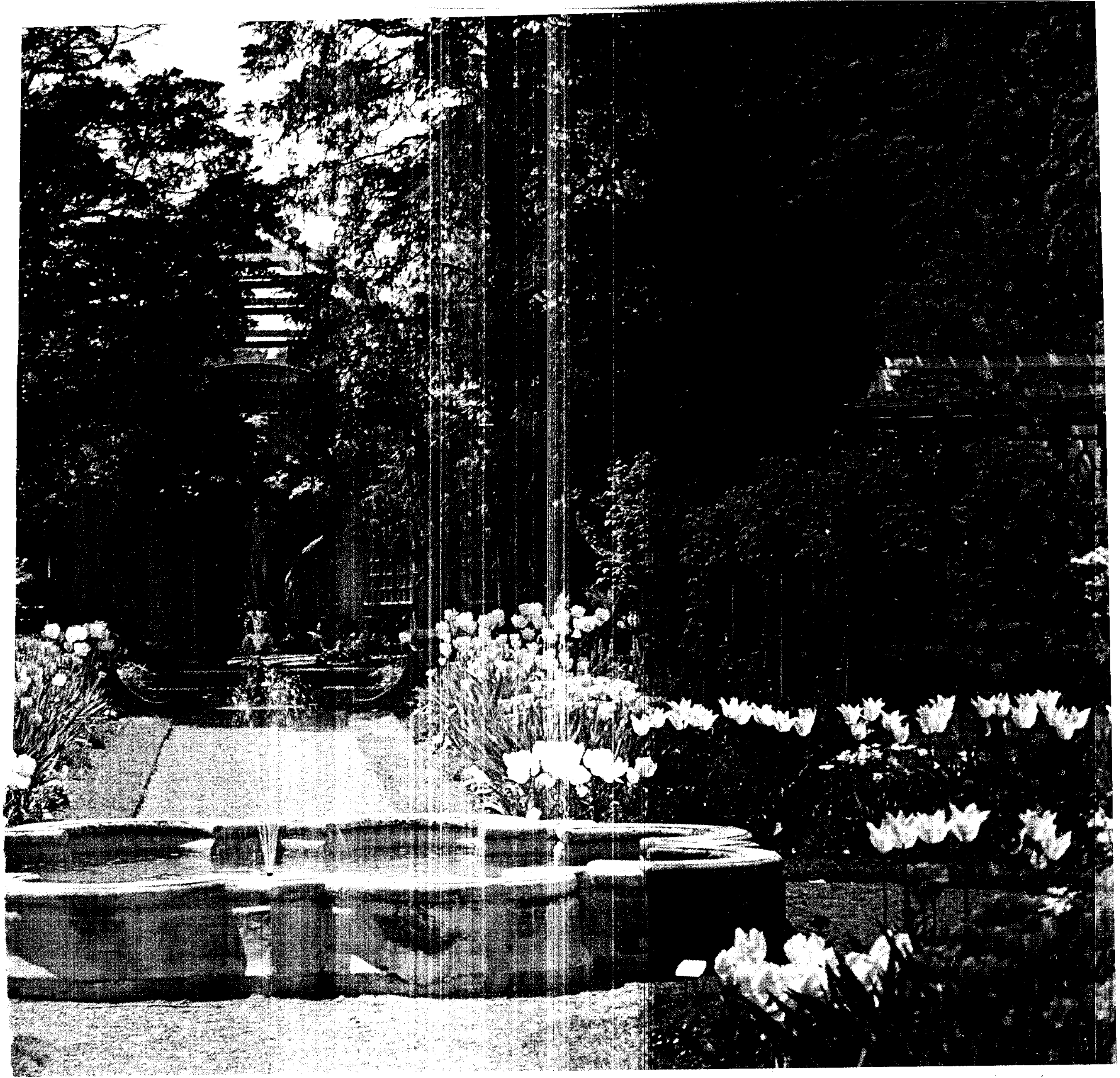
Open April 30 to October 31, Wednesday through Sunday and holidays, 10 a.m. to 5 p.m. Adults $1.50, children under twelve 50 cents, under six free. There is an additional charge for the mansion; (516) 333-0048.



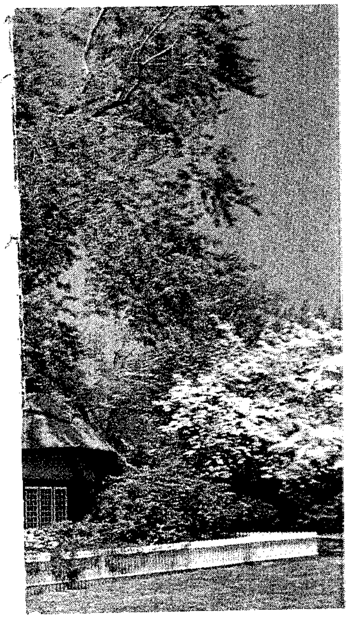
Old World vistas: *Spring tulips bloom in the for*

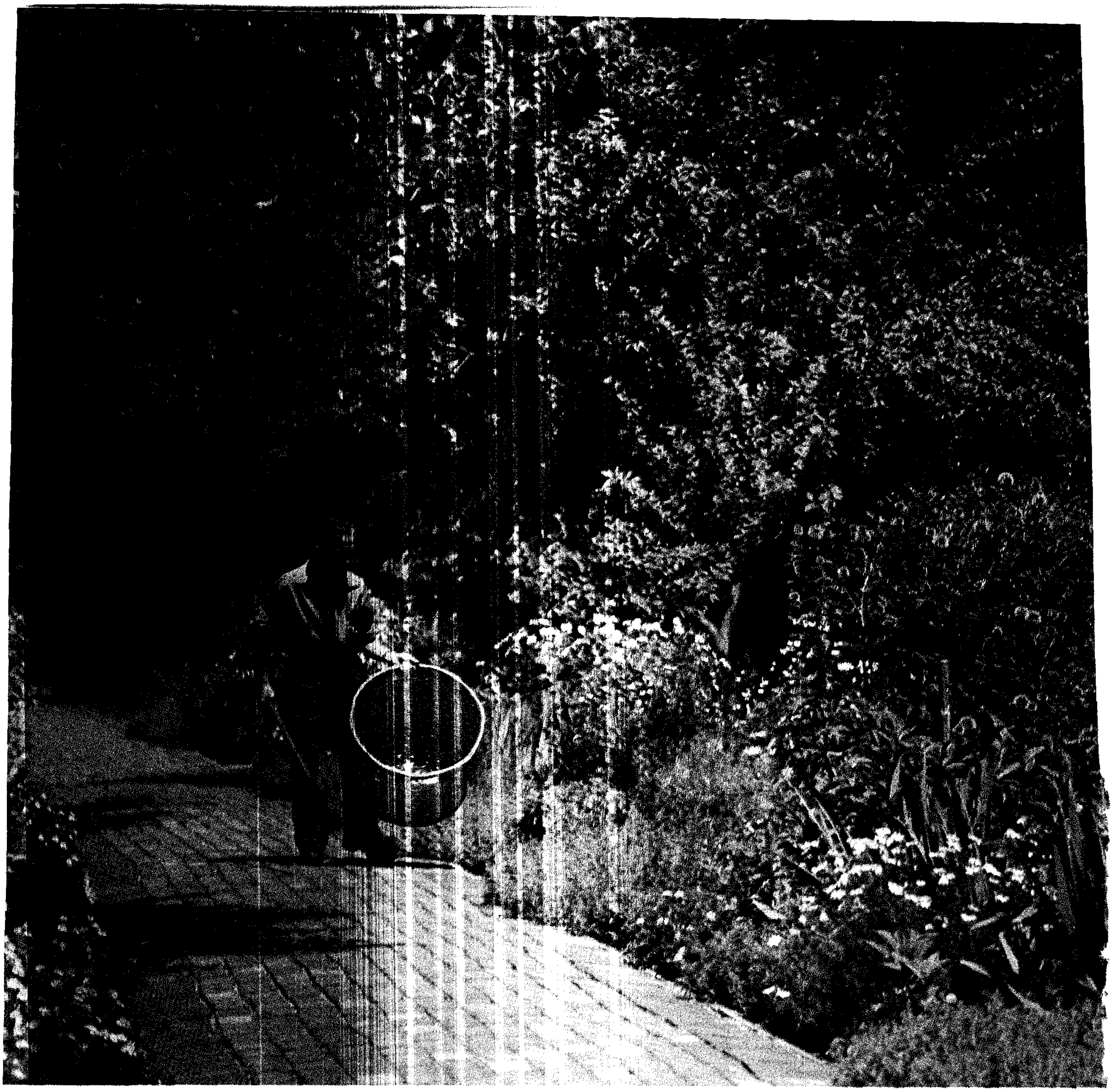
Trellised retreats: *In the spring, the pergolas (above) are covered with wisteria.*





garden (above), dogwoods frame the English cottage playhouse (below, left), and day lilies are reflected in the pond (below).





Dutch treats: *A gardener tends the 750-foot Long Walk (above), dotted with summer poinsettias, shown close up, below right. A g*

Van Cortlandt Manor

In the late 1700s Van Cortlandt Manor occupied over 200 square miles near present-day Croton-on-Hudson. The family estate of Stephanus Van Cortlandt, the first native-born mayor of New York City, and Pierre Van Cortlandt, New York State's first lieutenant governor, the manor was occupied continually from 1688 to 1945. Now part of Sleepy Hollow Restorations, Van Cortlandt Manor features a Dutch-style manor house; Ferry House, a restored tavern; eighteenth-century gardens; apple, peach, and pear orchards; and the Long Walk (above), a 750-foot brick walk that connects the manor house to the inn. Replanted every season, the Long Walk is lined in the spring with over 6,000 tulips as well as hyacinths and jonquils, while orange marigolds, violet globe thistles, red zinnias, and summer poinsettias (far right) bloom into September. Guides (right) in costumes reminiscent of those worn during Pierre Van Cortlandt's time here (1750–1815) give horticultural tours of the estate, as well as Early American home-craft demonstrations.

Open all year, except Thanksgiving, Christmas, and New Year's days, 10 a.m. to 5 p.m.; $2.25 per adult, $1.50 for children six to fourteen, children under six free, discount for senior citizens; (914) 631-8200.

eighteenth-century dress (below, left) leads tours.

English accents: *The Azalea Walk (above) and masses of rhododendrons (below).*

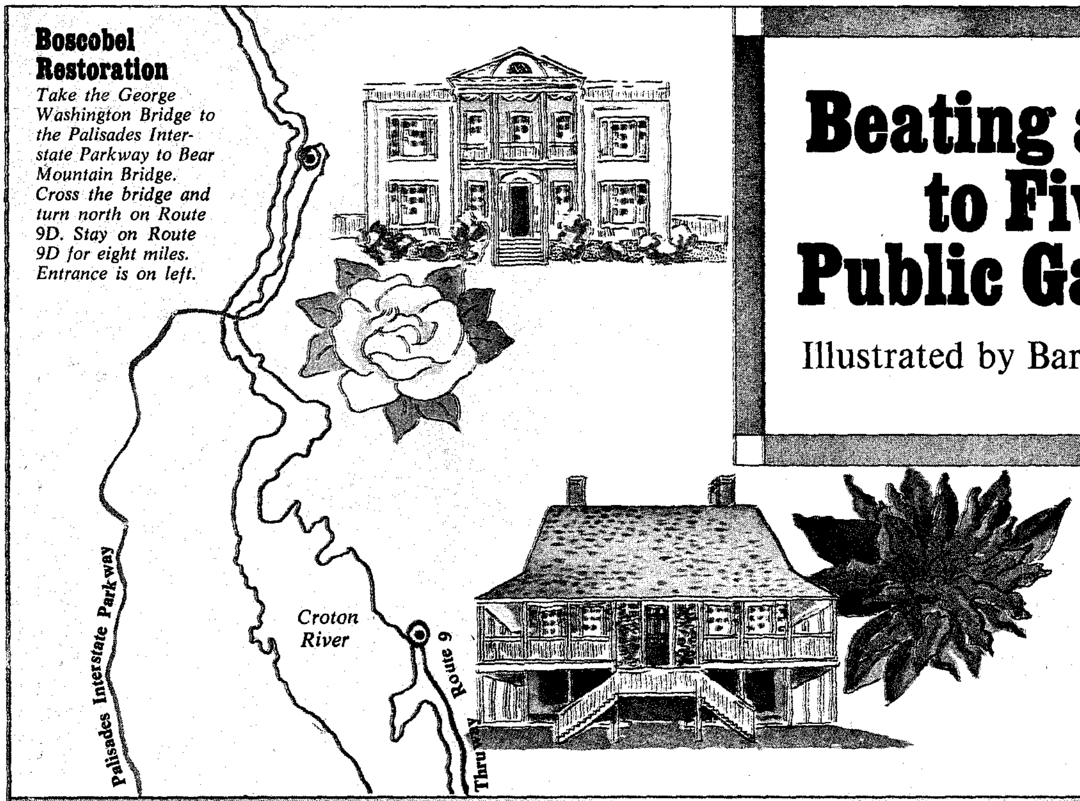
Planting Fields Arboretum

Now part of the Long Island State Park and Recreation Commission, Planting Fields Arboretum in Oyster Bay was originally the private estate of William Robertson Coe. This English-born financier purchased the 400-acre estate in the 1920s, built a 75-room Tudor-style house, and commissioned the Olmsted Brothers firm (successors to Frederick Law Olmsted, master planner of Central Park) to lay out his gardens. "Coe particularly wanted to give the grounds the look of the English gardens he knew as a boy," explains Gordon E. Jones, director of the arboretum, "and he asked the Olmsteds to plant lindens, beech trees, and especially azaleas and rhododendrons." The arboretum's Azalea Walk (above), which was started in the early 1920s, was continually replanted until Coe's death in 1955 at age 85. Planting Fields is also known for its unusual display of over 700 rhododendrons (below), including the new hybrid golden star, which was developed on Long Island, and *Rhododendron yakusimanum*, a slow-growing compact variety from Japan. There is also a display of more than 100,000 naturalized daffodils encompassing 140 varieties; the synoptic garden, where ornamental shrubs are arranged alphabetically according to their botanical names; and a greenhouse devoted to camellias.

Open year-round: November 1 through April 14, 10 a.m. to 4:30 p.m.; $1.50 on weekends and holidays, free during the week. April 15 through October 31, 10 a.m. to 5 p.m.; $1.50 every day. Children under twelve free if accompanied by an adult; (516) 922-9206.

Beating a Path to Five Public Gardens

Illustrated by Barbara Nessim

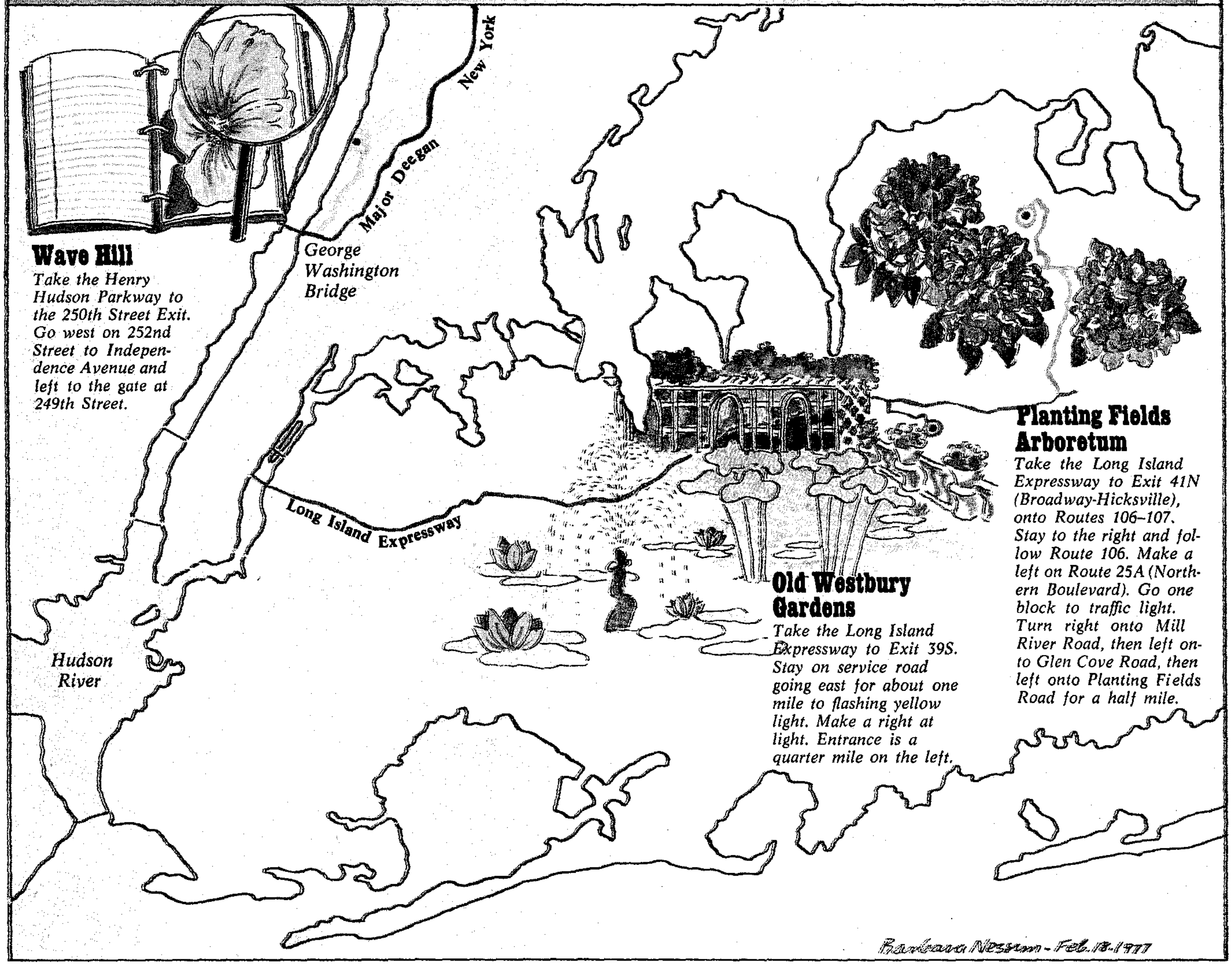

Croton River
Route 9
Palisades Interstate Parkway
Thruway

Boscobel Restoration

Take the George Washington Bridge to the Palisades Interstate Parkway to Bear Mountain Bridge. Cross the bridge and turn north on Route 9D. Stay on Route 9D for eight miles. Entrance is on left.

Van Cortlandt Manor

Take the Major Deegan Expressway to the New York Thruway; follow it to Route 9, and continue north until you cross the Croton River. Take the first right-hand exit (Croton Point Avenue). Turn right, go one-half block to red light. Turn right, go down hill.


New York
Major Deegan
George Washington Bridge
Long Island Expressway
Hudson River
Barbara Nessim - Feb. 18-1977

Wave Hill

Take the Henry Hudson Parkway to the 250th Street Exit. Go west on 252nd Street to Independence Avenue and left to the gate at 249th Street.

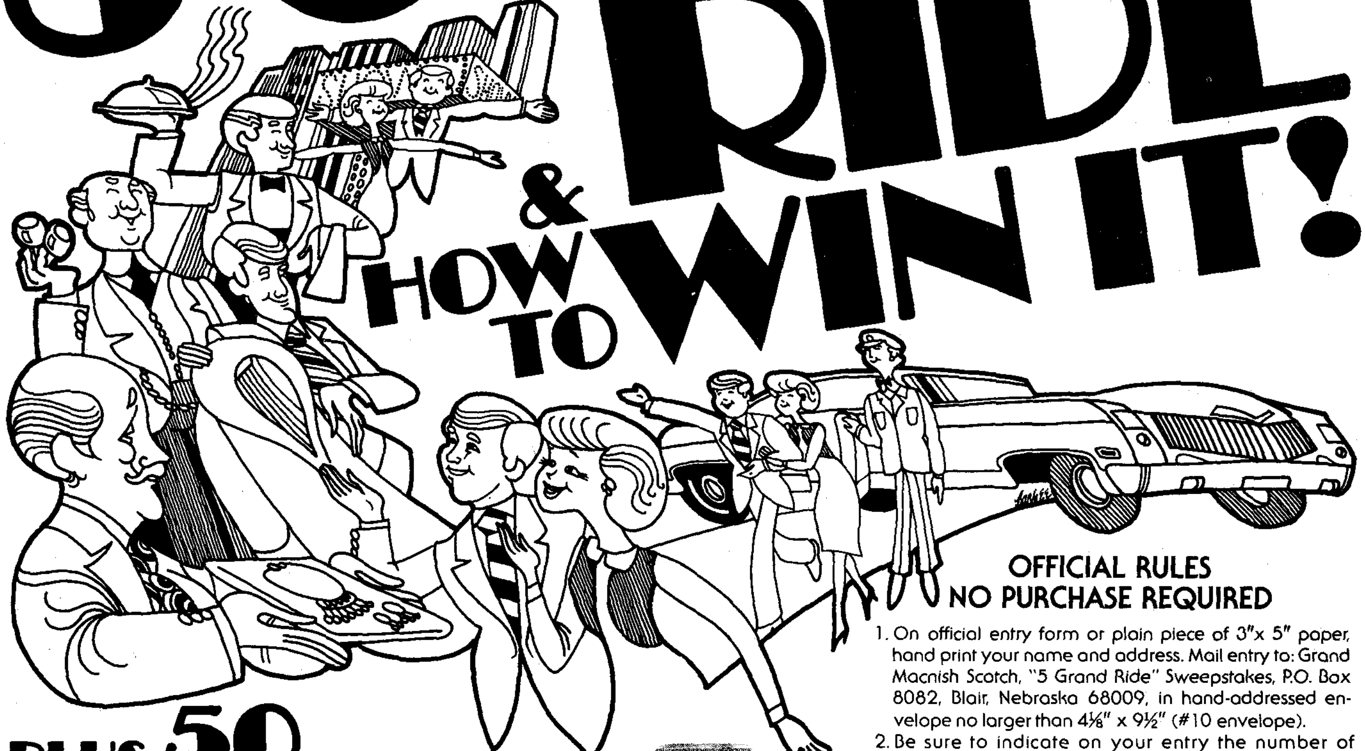
Old Westbury Gardens

Take the Long Island Expressway to Exit 39S. Stay on service road going east for about one mile to flashing yellow light. Make a right at light. Entrance is a quarter mile on the left.

Planting Fields Arboretum

Take the Long Island Expressway to Exit 41N (Broadway-Hicksville), onto Routes 106–107. Stay to the right and follow Route 106. Make a left on Route 25A (Northern Boulevard). Go one block to traffic light. Turn right onto Mill River Road, then left onto Glen Cove Road, then left onto Planting Fields Road for a half mile.

THE 5 GRAND RIDE & HOW TO WIN IT!



OFFICIAL RULES
NO PURCHASE REQUIRED

1. On official entry form or plain piece of 3"x 5" paper, hand print your name and address. Mail entry to: Grand Macnish Scotch, "5 Grand Ride" Sweepstakes, P.O. Box 8082, Blair, Nebraska 68009, in hand-addressed envelope no larger than 4⅛" x 9½" (#10 envelope).
2. Be sure to indicate on your entry the number of "dimples" (indentations) in a bottle of Grand Macnish Scotch.
3. Winners will be selected in random drawings from among all entries received by May 31, 1977, by the D. L. Blair Corporation, an independent judging organization whose decisions are final. Enter as often as you wish, but each entry must be mailed separately.
4. This sweepstakes is open to residents of New York State plus those residents in the States of Connecticut and New Jersey within a seventy-five mile radius of Columbus Circle in New York City, except employees of Maidstone Wine and Spirits Inc., their advertising and sweepstakes agencies, and the families of each. Sweepstakes void wherever prohibited by law. All Federal, State and local laws and regulations apply. Taxes on any prize are sole responsibility of prize winner. No substitution for prize permitted. All prizes will be awarded. Limit one prize per family.
5. For names of major prize winners, send a separate, self-addressed, stamped envelope to: "5 Grand Ride" Sweepstakes Winners' List, P.O. Box 8105, Blair, Nebraska 68009.

PLUS 50 OTHER PRIZES IN THIS GRAND SWEEPSTAKES FROM GRAND MACNISH SCOTCH.

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Then it's on to Tiffany for $1,000 more in basics. Followed by a $1,000 spree at Bloomingdale's. And $1,000 at your choice of Henri Bendel or Whitehouse & Hardy.

The 5th Grand gets split somehow between dinner at The Palace, your choice of a leading Broadway show and a night at the St. Regis. Always with the limo hovering near.

To enter, just tell us the number of "dimples" in a bottle of Grand Macnish Scotch. It's that easy.

The 50 runner-up prizes aren't bad either: Two tickets to a top Broadway show of your choice. Grand Macnish wants you to have a grand time, no matter what.

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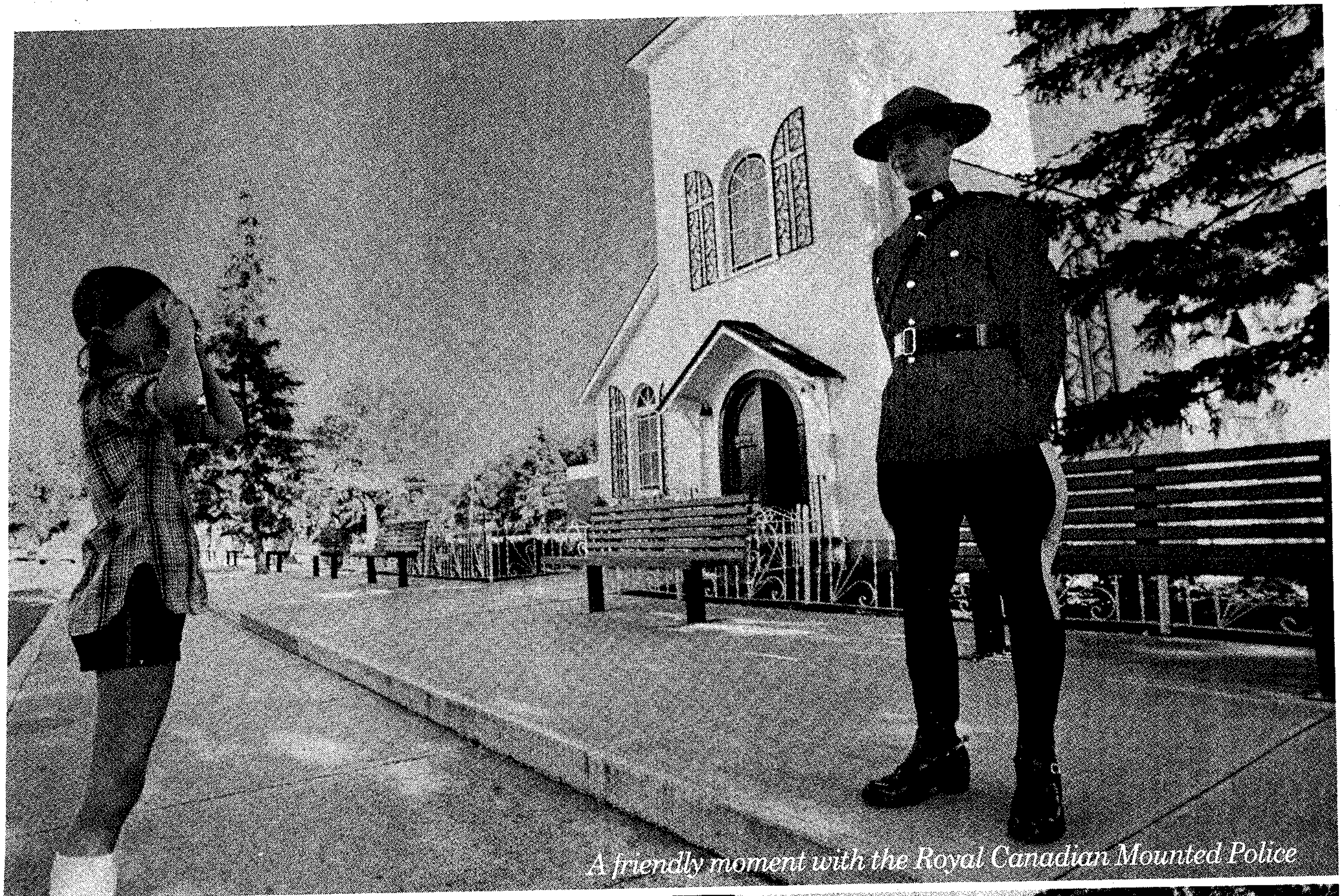
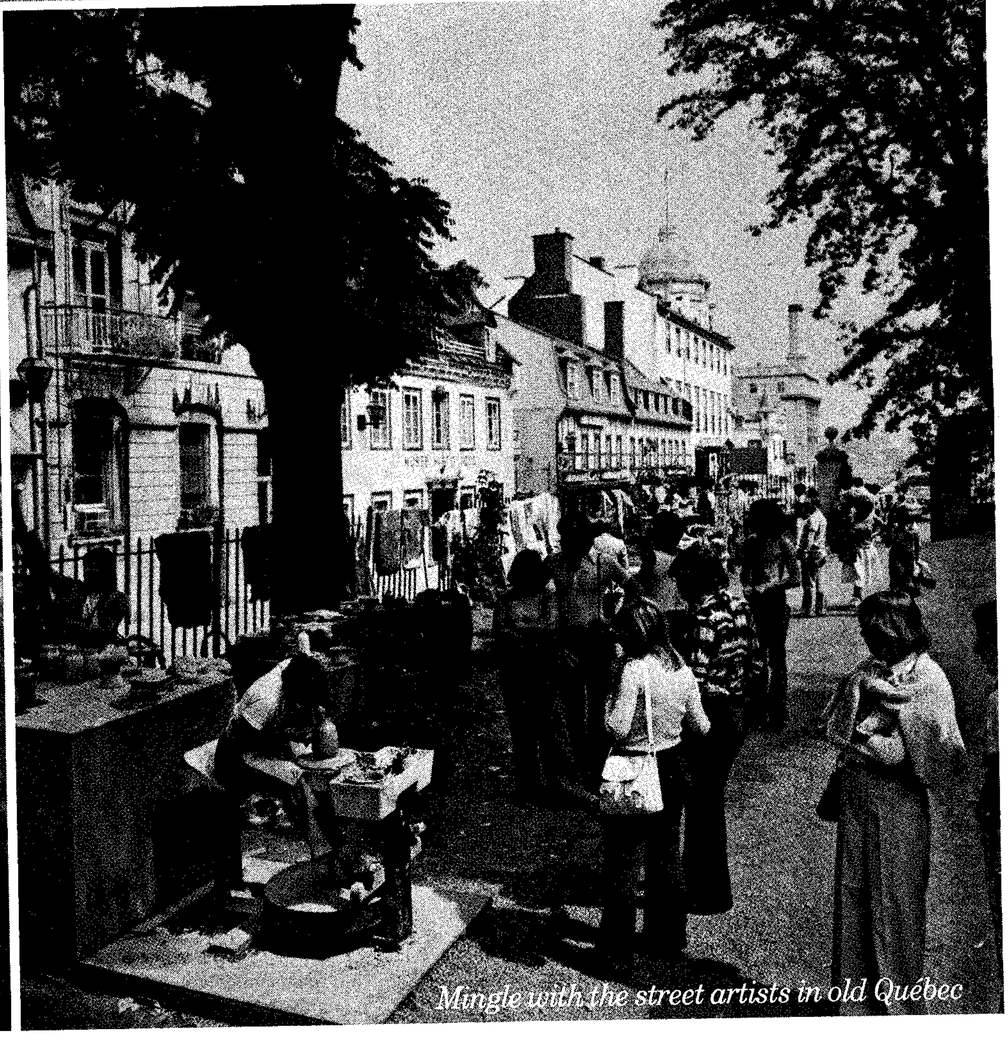
Canada

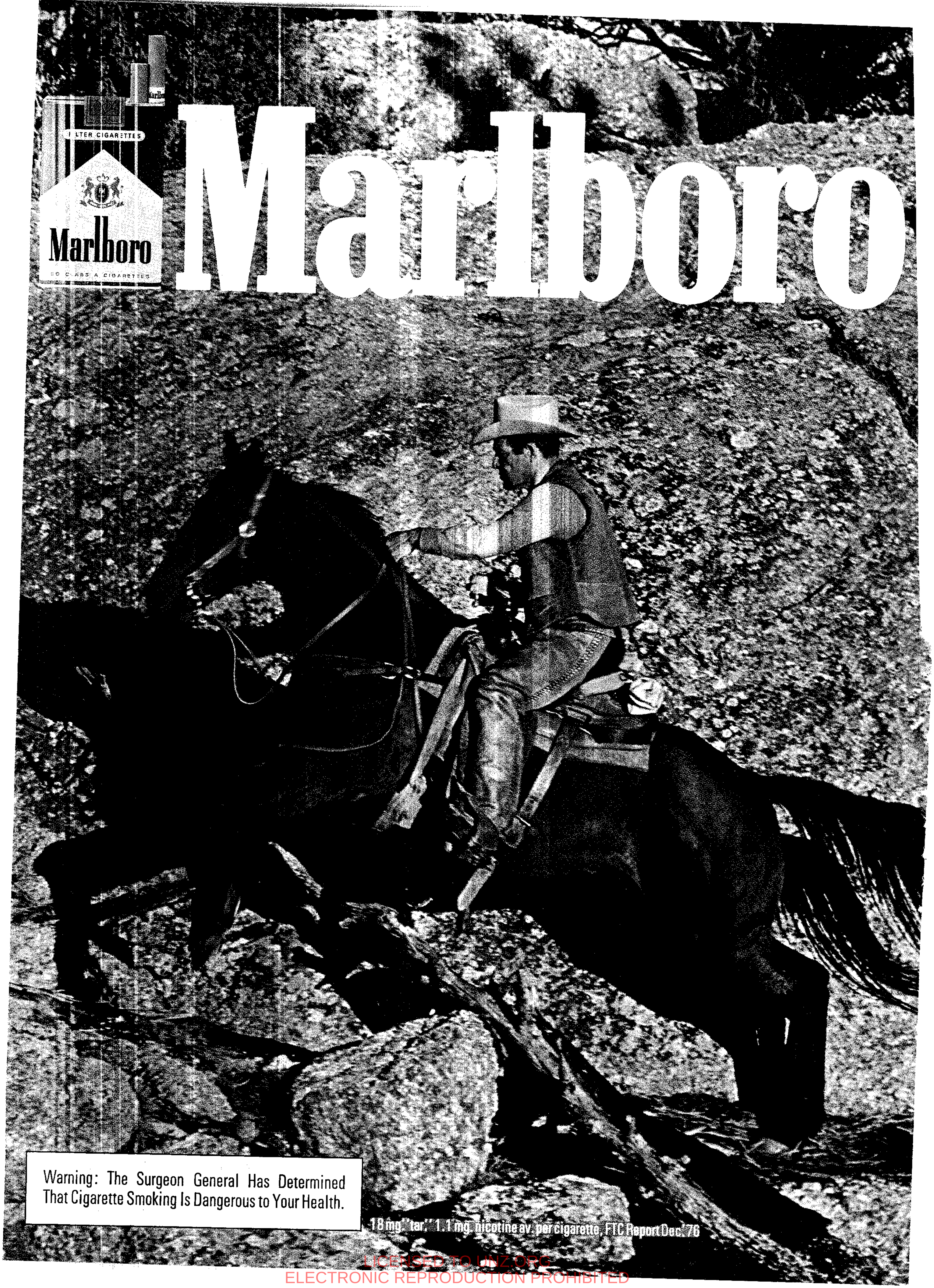
The splendour of a mountain lake in the Canadian Rockies



A friendly moment with the Royal Canadian Mounted Police



Mingle with the street artists in old Québec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18 mg. "tar," 1.1 mg. nicotine av. per cigarette, FTC Report Dec.'76

COURTESY OF DENNIS RIESE

How Their Gardens Do Grow!

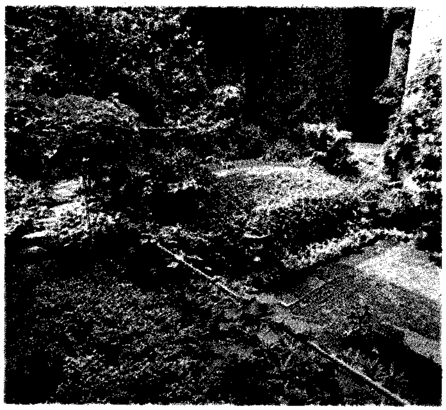
By Suzanne Slesin/Photographs by Charles Wiesehahn

"...They're almost as much trouble as a country estate, with the addition of special urban problems—hot terraces, high winds..."

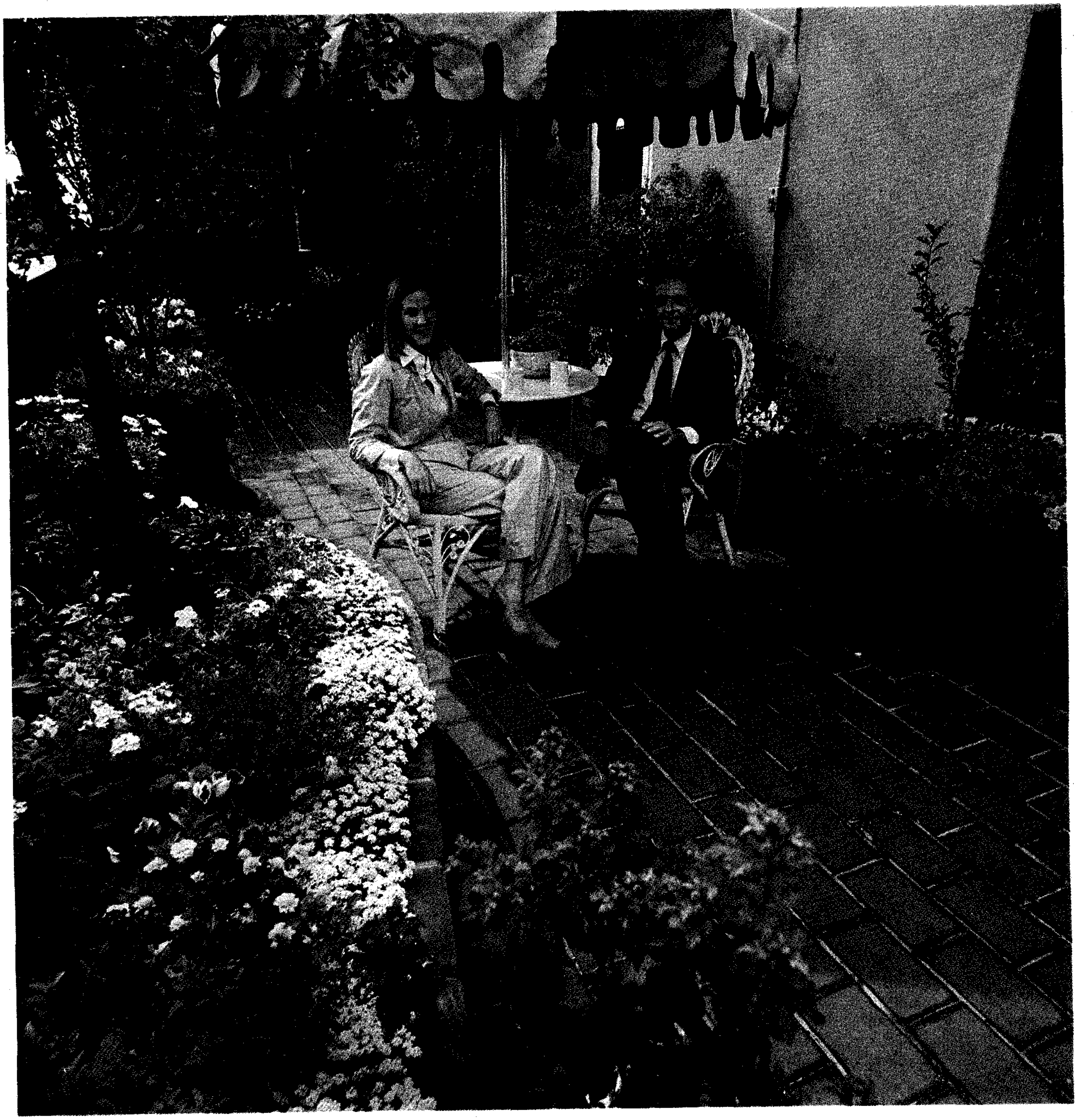
It all looks so easy: flowers brimming from terraces, boxes, and urns outdoors, heaped in vases and bowls indoors—and all from one's own private terrace or backyard garden. But a city garden can be expensive. One way to cut costs is to follow product designer Randall Schwartz's example: He starts seeds indoors in March on his windowsill or in his purple-grow-light-equipped closet; and he shops nurseries "in the dead of winter," looking for close-out sales on wooden boxes and large trees. Another way to save money is to adopt "homeless plants." Colette and James Rossant (he's an architect with Conklin & Rossant) took in nineteen azalea bushes that a friend had rejected and made them a focal point of their one-eighth-acre backyard garden. Another economical approach is to start small. Edwina Sperling launched her flower garden with a single flat of petunias that spread and bloomed all summer. Now she has branched out and tries a "different motif every year," but still includes petunias. The gardeners on the following pages agree with decorator Edward Benesch that "it's a lot of work"—almost as much trouble as a country estate, with the addition of special urban problems. New York weather is highly variable, terraces get very hot, wooden boxes don't hold enough soil to retain adequate moisture and contain roots properly. And then there are the winds—"the real problem in penthouse gardening," says Schwartz, who plants vines to protect delicate blossoms. *Is it all worth it? Turn the page and see how these urban flower lovers have made their gardens grow.*

Garden guard: *Wild flowers at his feet.*

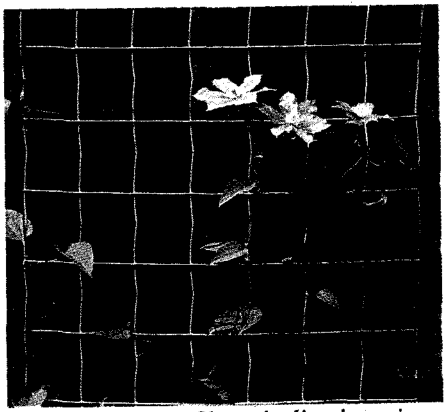
Perennial Favorites: "I didn't design the garden; Colette did," says architect James Rossant. A teacher and cookbook author, Colette Rossant admits she supplied the "magic" that shaped their beguiling backyard garden in SoHo. Emphasizing perennials such as chrysanthemums and irises, she also put in nineteen azaleas and got some "hopeless" rhododendrons to bloom. The garden is further graced by a productive cherry tree (above, left), 80-foot-high Lombardy poplars, and a 500-square-foot lawn. "I mow it and feel very suburban," says Jim.



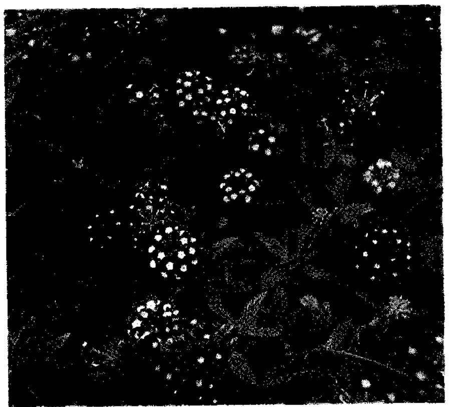
Grapes for fall: *Scaffold pipes hold vines.*



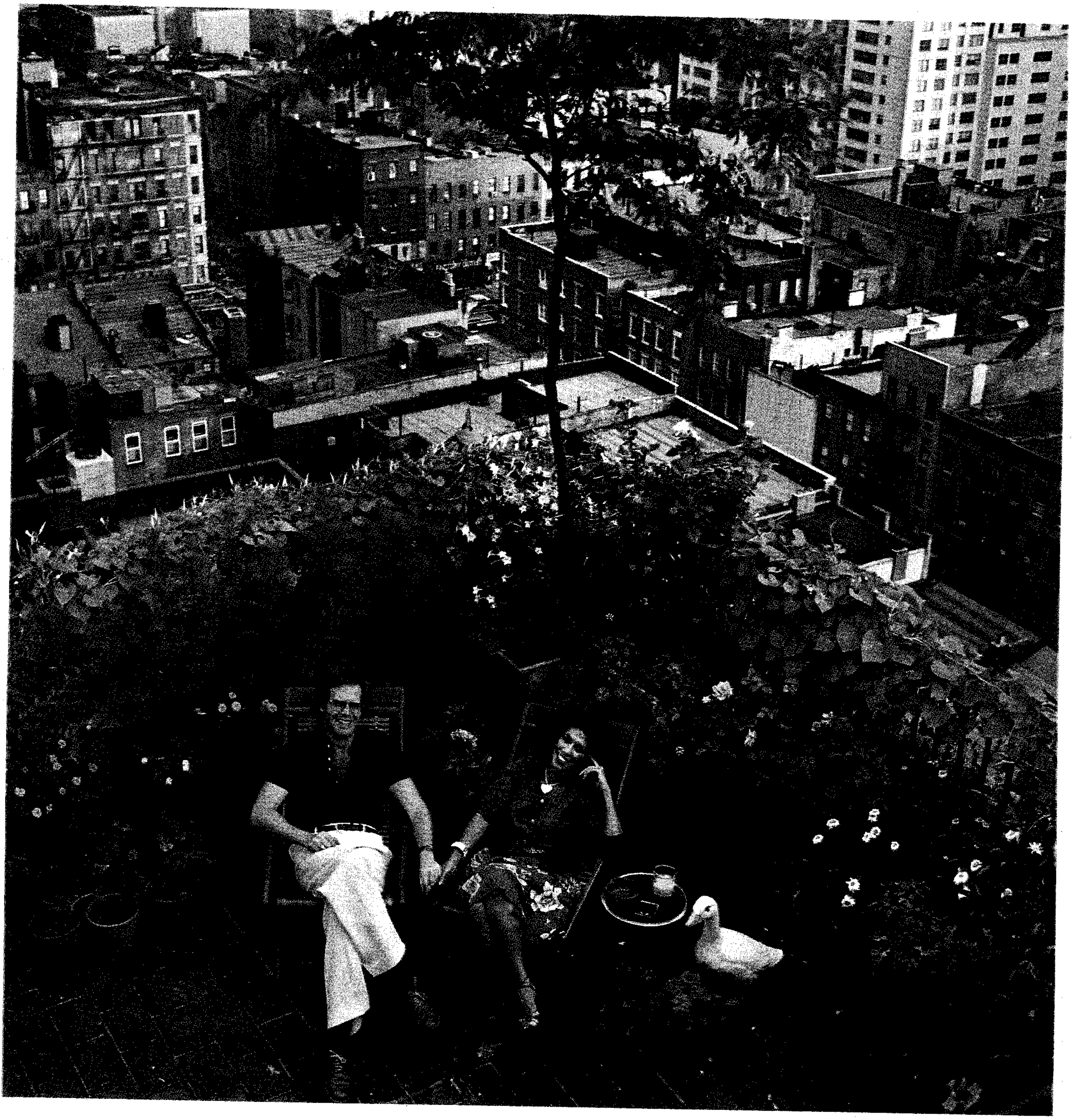
Annual Report: For the back terrace of their East Side penthouse, international banker Peter Sperling and his wife, Edwina, wanted to create "an environment of total relaxation." But "it's hard to build up years of development on a city terrace," so they resort to a lavish supply of annuals. Edwina leans toward the English-garden look, with such flowers as pansies, daisies, snapdragons, marigolds, and alyssum. She blends them with begonias and impatiens in carefully contoured beds. "We aim for quick and colorful results," she says.



Flowers by wire: *Clematis disguises pipes.*

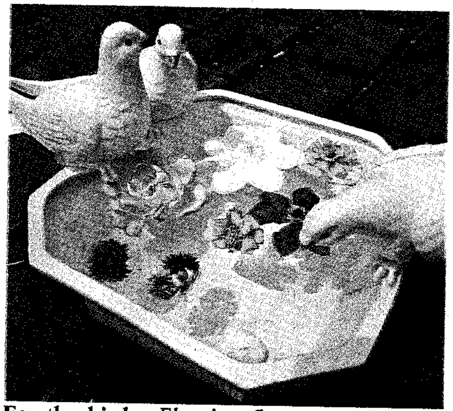


Living color: *A lavish bed of verbenas.*

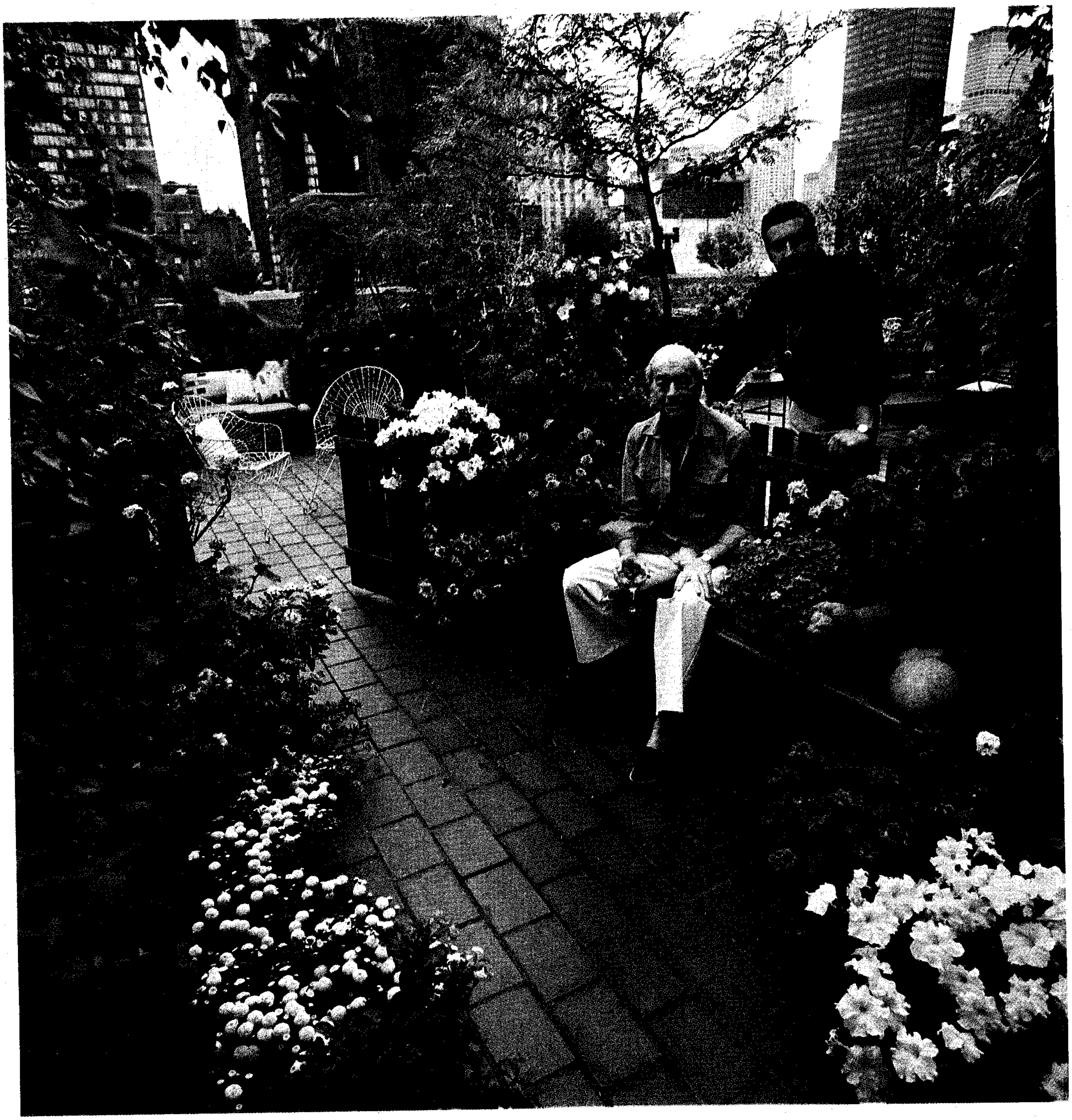


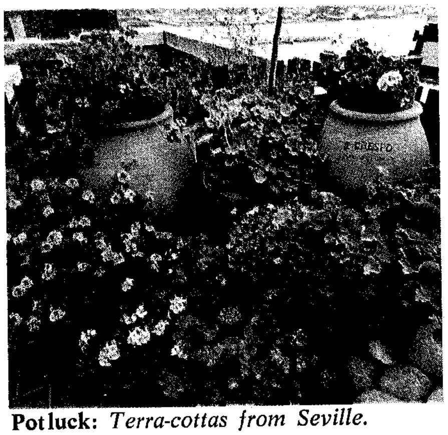
Pie in the sky: *Just enough apples for one.*

Heavenly Scents: Tennessee-born product designer Randall Schwartz always wanted a "backyard in the sky full of highly scented flowers." Schwartz and Elizabeth Gavaris share the work on their East Seventies terrace. She orders the seeds; he starts them indoors. He does the "heavy-duty dirt-carrying"; she fertilizes and waters. Flowering tobacco flourishes under a honey locust (above, center), and zinnias, cosmos, Alaska daisies, pink verbena, and a white rose tree grow in wooden boxes. Moonflower vines are a protection from the winds.



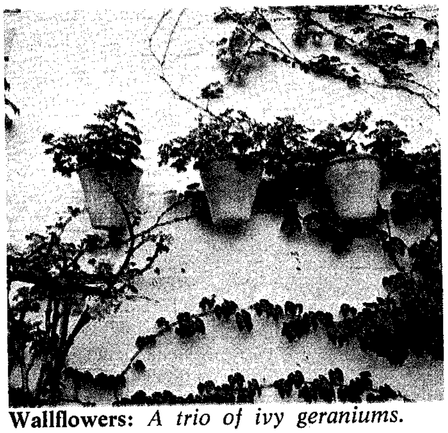
For the birds: *Floating flower petals.*





Potluck: *Terra-cottas from Seville.*

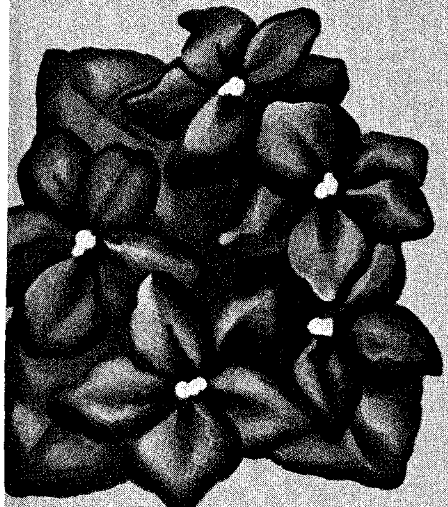
Rooftop Estate: "This is like a country place, but more work," explains interior designer Edward Benesch, shown above (seated) with Mario Martinez on their East Fifties roof garden. Every year, the 150 geraniums and 200 petunia plants, the white marigolds and chrysanthemums are replaced. "It's extensive and expensive," says Martinez, "but we never have to go away for the weekend." "I'm the art director," adds Benesch. "And it takes me over three hours to water the place," says Martinez. "No wonder I'm called the Spanish gardener."



Wallflowers: *A trio of ivy geraniums.*

Flowers for Every Mont

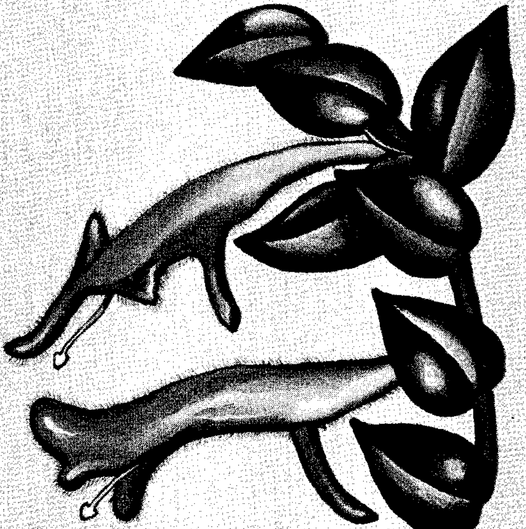
A month-by-month guide to the selection, care, and feeding of ho



January

African Violet (*Saintpaulia ionantha*)

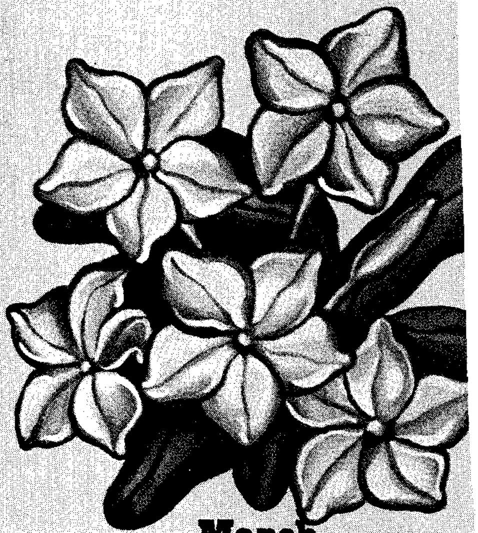
is in gray January that the African violet's never-fail flowers come into their wn as the stars of the show. Use a rich il mixture and make sure the pot has od drainage. For the greatest profuon of blossoms, fertilize regularly with high-phosphate-potash solution and eep the plants in a bright window.



February

Columnea (*Columnea*)

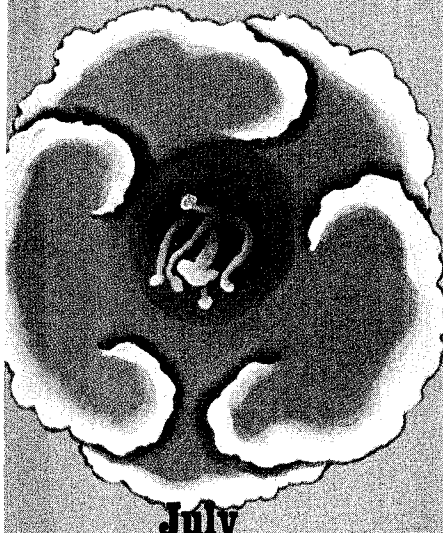
Columneas produce a profusion of trailing or spreading stems covered with large trumpet-shaped flowers. Orange, red, yellow, or pink, these flowers, twice as big as the leaves, last up to a month. Grow columneas as you do African violets, but pinch back the long stems often to keep the plant compact.



March

Plumbago (*Plumbago capensis*)

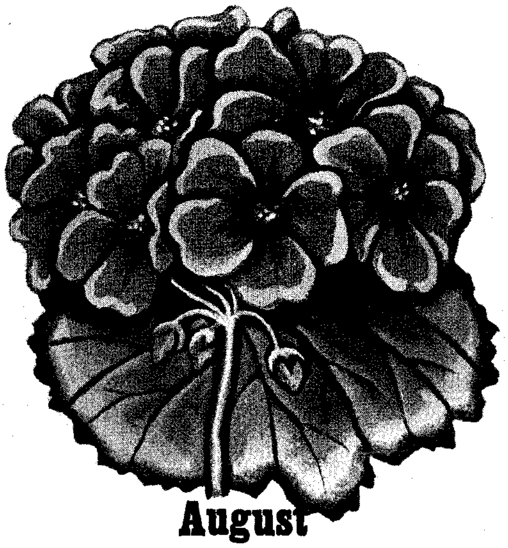
Long, thin stems trail from the pot and need to be tied to a trellis or other vertical support by the window. Once that's done, you can have up to five feet of plant filled with arrowhead-shaped leaves and trumpetlike blue flowers. Give it rich soil, vigorous fall pruning, and plenty of sun, but keep the roots cool.



July

Gloxinia (*Sinningia speciosa*)

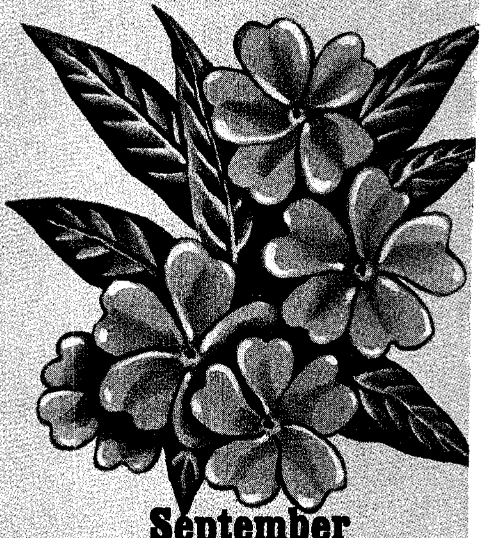
lant a gloxinia tuber in a five- or sixnch pot with a rich soil mix and a teapoonful of lime stirred in for extra-luxuiant growth. Cover with about half an nch of soil and keep moist and warm. ut the pot in a window with an hour or o of sun daily; fertilize weekly and pinch



August

Geranium (*Pelargonium*)

Six-to-eight-inch miniature geraniums can easily be kept compact and bushy by pinching. They like a location cool and bright. For best results mix a cupful of sharp sand into each pot's soil. Let the soil become quite dry between waterings, and use a fertilizer low in



September

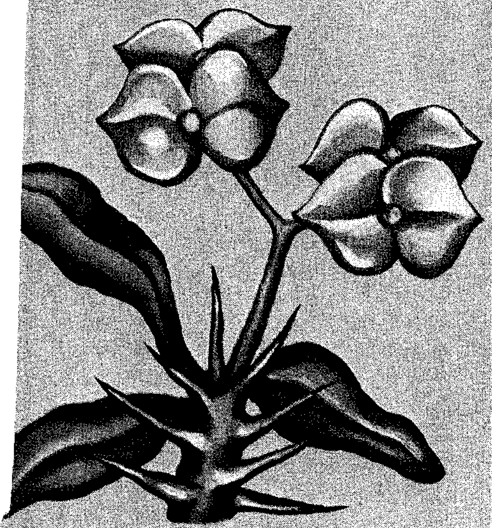
Impatiens (*Impatiens sultanii*)

Impatiens can easily be grown from seed or raised from cuttings, but it rarely pays to keep them indoors for a second year —they simply become too lanky. Maximum sun, moderate watering, and light fertilizing are the keys to success. Impatiens will do well in air-conditioned

f the Year

By Genevieve Anya
Illustrated by Miriam Wosk

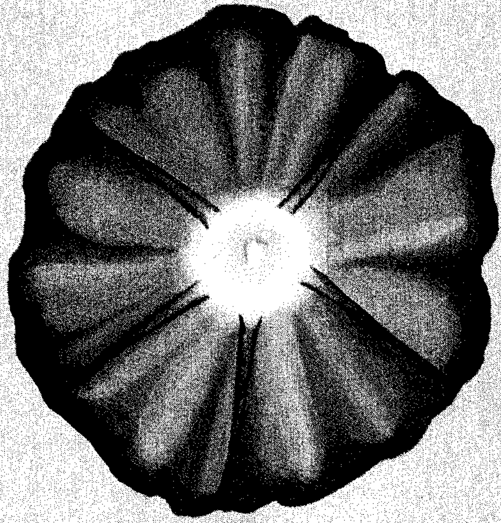
nts that will keep your apartment blooming twelve months a year.



April

Dwarf Crown of Thorns
(Euphorbia splendens bojeri)

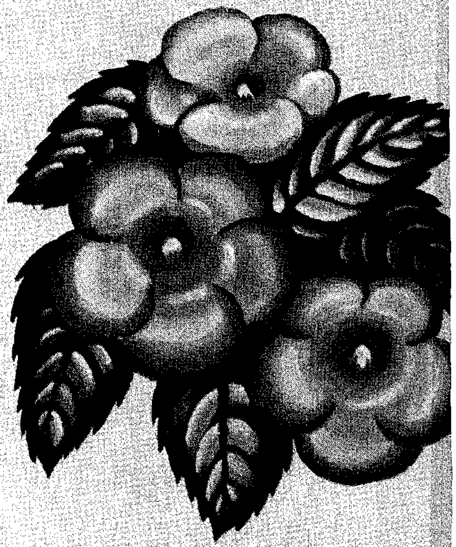
The dwarf bojeri's thick, spiny branches become covered by a profusion of flowers, but the large, colorful bracts surrounding them provide the eye appeal. Grow the plant in a sandy soil mixture, and as long as it is in a warm and sunny location, it's an almost certain bloomer.



May

Morning Glory *(Ipomoea tricolor)*

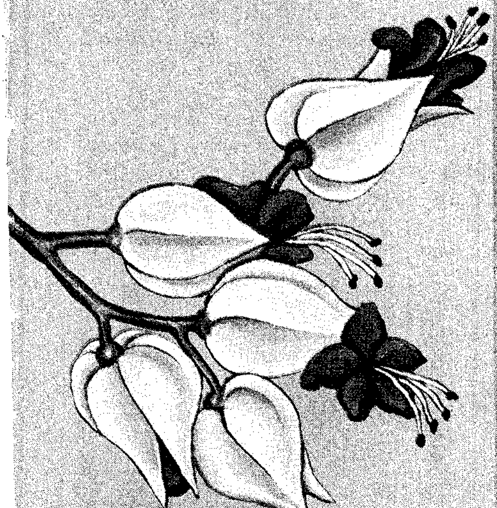
Grow morning glories from seeds planted in February, train the vines on string or wire in April, and you'll have a colorful, window-framing vine by May. Plant five or six seeds in a six-inch pot, using any prepackaged potting soil. Thin to three of the most vigorous plants once they've developed six or eight leaves.



June

Achimenes *(Achimenes flava)*

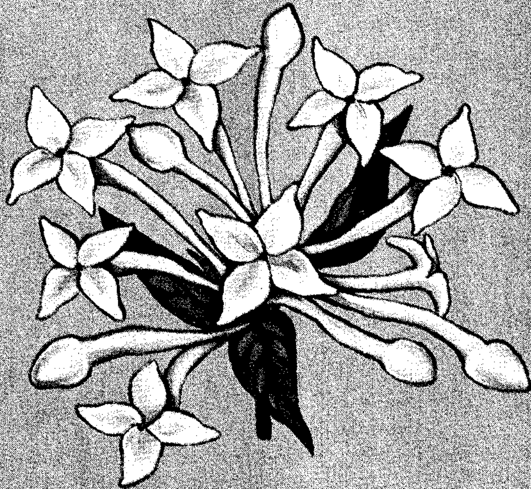
One of the few yellow-flowered gesnerads, achimenes likes an environment warm, humid, and a little sunny. Plant rhizomes during March, barely covering them with soil of the African-violet-mix type. Keep the soil constantly moist. When the plant begins to grow, fertilize it once a week.



October

Clerodendrum (*Clerodendrum fragrans*)

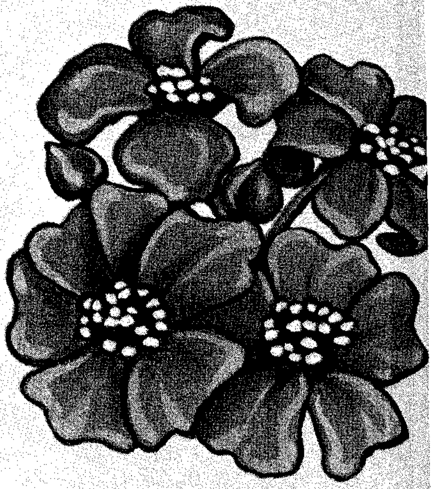
When you first get your *C. fragrans*, gently scratch some lime into the soil. Watering will help percolate it down and get the plant off to a good start. Prune often and fertilize when in bloom with a high-phosphate-potash solution. Give the vine sun, never let the soil dry out, and your



November

Sweet Bouvardia (*Bouvardia longiflora*)

For its orange-blossom fragrance as well as its flowers, come Thanksgiving, try this pretty shrub from Mexico. Wait until the flower display is over to do your pruning, for the new growth is what will bear the next crop of flowers. Grow the plant in rich, loamy soil allowed to



December

Kalanchoe (*Kalanchoe blossfeldiana*)

Grow kalanchoe in loamy, rich soil containing some sharp sand. The more sun the better, and when you water, really soak the plant, then let the soil almost dry out before soaking again. If red is *not your color, incidentally, there's a hybrid*, known as yellow darling, which has

Make Your Own Arrangements

By Helen Stern-Schlanger

"...Choose from a variety of courses around town, and learn everything from *ikebana* to the style enjoyed at Versailles..."

Buddhist priests did it; English wives did it; even Madame de Pompadour did it—learned the ancient and honorable art of flower-arranging. Japanese flower-arranging art can be traced back to the sixth century, when Buddhism was introduced in Japan by Chinese missionaries. From these priests evolved not only a system of arranging flowers, but a tradition of flower symbolism and the methods of prolonging the life of flowering material.

In the seventh century a Japanese scholar formulated certain rules of flower-arranging and founded the first school of this art in Japan. It became known as Ikenobō, "priest by the lake," because its founder, Ono-no-imoko, lived in a hermitage near a lake. From this school came all the later schools of *ikebana;* the most influential today are the Sōgetsu, Ohara, and Ikenobō schools.

The Japanese find tranquillity of mind and relief from life's tensions in the handling and observation of flowers, in contrast to the Western feeling that flower-arranging is a creative activity with the purpose of providing decoration. The linear, restrained art of the East differs from the more boisterous art of the West with its taste for large massed arrangements, the mixed bouquet, and less subtle beauty.

One of the origins of Western flower-arranging can be found in the opulent mixed-flower paintings of the seventeenth-century Dutch and Flemish masters which have served as object lessons in the groupings of mixed flowers ever since. The art of flower-arranging was refined and heightened during the seventeenth century, when large decorative flower arrangements embellished the sumptuous French-court settings and flowers were grown in kitchens and cutting gardens during the outdoor growing season. English housewives of the sixteenth and seventeenth centuries used fragrant flowers and herbs in their homes to clear the air of pestilence. And in Colonial America, fresh flowers were used in spring and summer to brighten parlors, and bunched flowers were gathered and dried for the long winter months.

You can choose from a variety of courses around town, and learn everything from the traditional Japanese *ikebana* to the Western style of flower-arranging enjoyed by the Sun King at Versailles.

Study the oldest classical methods of flower-arranging by taking **Japanese Flower Arranging (Ikenobō school)** at the Brooklyn Botanic Garden (1000 Washington Avenue, Brooklyn; 622-4317). The course consists of two sessions: The first includes the background of Ikenobō, the most ancient of the Japanese flower-arranging schools, and lessons in one- and two-species *shōka,* this school's classical style. *Shōka* follows the triangular arrangement of *ikebana*—those lines signifying heaven, Earth, and man—which can be done with one, two, or three species of flowers or other material. A second session will involve a three-species arrangement, the modern style of *shōka,* and a *moribana,* an *ikebana* arrangement in a shallow bowl with a wide opening. Foliage and flowers are included in Ikenobō arrangements; students learn to work with line materials like bamboo, aspidistra leaves, and pine, and with flowers, particularly chrysanthemums—the symbol of the emperor of Japan, whose imperial crest is a sixteen-petaled chrysanthemum. *Fees: $15 nonmembers, $12 members; two Thursdays, March 24 and 31, 10:30 a.m. to 2:30 p.m.*

Japanese Flower Arranging (Ohara school) is taught at the Ohara Center of New York (Southgate Tower, 371 Seventh Avenue, New York; 564-0841). Ohara *ikebana* is a leading school of traditional Japanese flower arrangement. Students learn *heika (ikebana* in a tall vase with a narrow opening) and *moribana,* and how to handle natural materials such as club moss, narcissus, chrysanthemums, and pine. Classes are limited to twelve students. *Fees: $7 beginners, $8 advanced; Monday through Friday, 10 a.m. and 1 p.m.*

The Nippon Club, 145 West 57th Street, also offers courses in **Japanese Flower Arranging,** including both the modern Sōgetsu method, with its emphasis on individual expression and creativity, and the Ikenobō. The in-

Illustrated by Emanuel Schongut

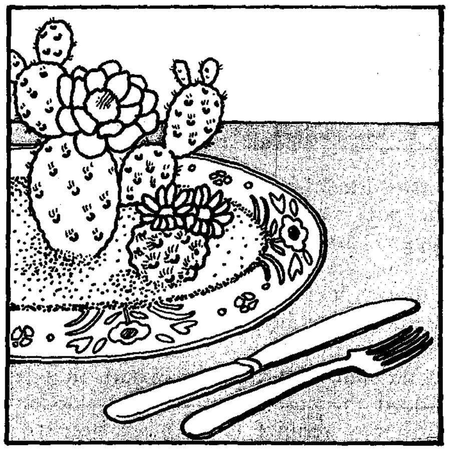
structors have their specialties, through which they encourage you to express yourself. *Fees: Classes average $8 per lesson, and most of the instructors give private lessons in their homes. Call LT 1-2223 for more information.*

Japanese (Sōgetsu school) and American Style Flower Arranging is taught at the Flower Arrangers School (223 East 58th Street, New York; PL 9-4266) by Audrey Jocelyn, a teacher who is an authority on all period-type arrangements and who has a worldwide reputation in her field. Her school, established in 1952, attracts a wide-ranging clientele—from secretaries and housewives to nurses, art directors, and lawyers (and an occasional maître d')—some of whom have gone on to such jobs as managing the Plaza Hotel flower shop and doing the flower arrangements at CBS. This is one of the few places in New York where you can learn how to make permanent arrangements, using silk, artificial materials, and dried flowers. Courses are given days and evenings and occasionally on weekends. *Fees: Japanese and American style, $40 for a series of four lessons; classes limited to ten. Permanent arrangements, $100 for a series of five lessons (includes only those materials used in the classroom); classes limited to eight. Tuesdays 1:30 to 3:30 p.m. and 6:30 to 8:30 p.m. (American style), Wednesdays 1:30 to 3:30 p.m. and 6:30 to 8:30 p.m. (Japanese style), Thursdays 10 a.m. to noon (American style), 1 to 4 p.m. and 6 to 9 p.m. (permanent).*

A Spring Bouquet, a one-day course at the Queens Botanical Garden (43-50 Main Street, Flushing; 886-3800), offers instruction in the placement and design of simple mass arrangements using daisies, chrysanthemums, irises, tulips, and daffodils. Preregistration is necessary. *Fees: $9 nonmembers, $7 members; Monday, April 4, 1:30 to 3:30 p.m.*

At the New York Botanical Garden (Southern Boulevard, Bronx; 220-8747), **Floral Arrangements With Summer Flowers** will teach you how to display freshly cut carnations, chrysanthemums, dahlias, and roses, for example. You'll also learn how to care for cut flowers. This course will be given sometime in the early summer. For more information, call the Education Department of the New York Botanical Garden and ask to be put on the mailing list so you will receive course announcements.

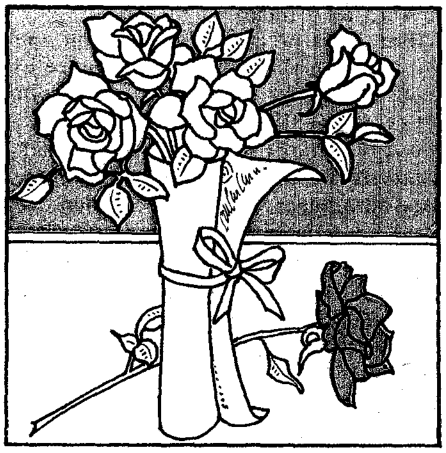
Growing Herbs for Flavor and Fragrance, at the New School for Social Research (66 West 12th Street, New York; 741-5620), is designed to help you discover and grow plants that are not only decorative but offer flavor and fragrance as well. Class workshops in the cultivation and various uses of herbs include their ornamental aspects: Students are taught how to dry flowers and leaves, which may include yarrow, teasel, roses, lavender, sage, hyssop, or tansy, for use in arrangements and wreaths. Classes include slides, demonstrations, and a field trip to two large herb gardens. Class size is limited to eighteen students. *Fees: $60 plus a $10 materials fee; eight Mondays beginning March 14, 7:45 to 9:15 p.m.*



Terrarium and Dish Gardens, a day-long session at the New York Botanical Garden (Southern Boulevard, Bronx; 220-8747), will tell you everything you need to know about making a terrarium or dish garden at very little cost. Plant flowering tropical plants—such as *Pilea,* peperomia, and *Aglaonema*—or a variety of cacti and succulents—such as crassula (jade), kalanchoe, sedum, and strawberry geranium (saxifrage)—into your miniature garden, and then watch it bloom. (All cacti and succulents will flower when they reach maturity.) *Fees: $21 nonmembers, $19.50 members, plus a $5 supplies fee. Room 101, Sunday, May 15, 10 a.m. to 3 p.m.*

The New York Botanical Garden (Southern Boulevard, Bronx; 220-8747) offers an **Introduction to Floriculture** for those who want a more business-oriented course, with emphasis on the practical. You'll learn how to make a corsage, a centerpiece, or a wedding bouquet. This course will also tell you what you need to know about the florist business, including how to set up and maintain a shop and some principles of public relations and advertising. *Fees: $50 nonmembers, $45 members. Students will be required to purchase their own tools and a limited amount of flowers. Eight Thursdays, April 7 through May 26, 1:30 to 3:30 p.m.*

The New York School of Floral Designing (160 Ninth Avenue at 20th Street, New York; CH 2-1210) is the only flower-arranging school that is licensed by the New York State Education Department. A trade school, it is geared to the florist and student interested in the commercial possibilities of flower-arranging. Students are taught how to make funeral blankets, bridal bouquets, circular centerpieces, corsages, and anything else a florist would be likely to need to know, and receive a diploma at the end of the three-week course. The school has had graduates from every state in the United States except the Dakotas and Alaska, and from all over the world, from Canada to Venezuela. *Fee: $750; Monday through Friday 9:30 to 11:45 a.m., 12:45 to 3:30 p.m. Sessions start once a month; the next three-week session begins March 7. Each class is limited to ten students.* ■



The Fruits Of Your Labors

By Everly Adams

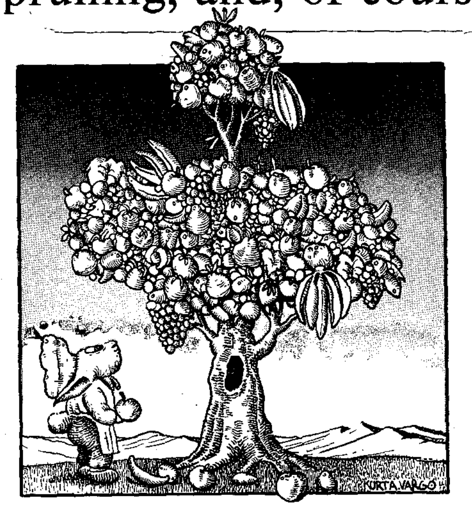
"... Once the tree is in place and trimmed, it's just a matter of watering, fertilizing, pruning, and, of course, eating . . ."

About the only defense against skyrocketing fruit and vegetable prices is to grow your own. Now, for city dwellers, this can present a problem. But terrace orchards offer a partial solution, and a very attractive one at that. Some trees, such as the fig, will give you a crop the first year. Others take two or three seasons before they bear fruit. The wait is worth it, however, and meanwhile you'll have both striking foliage and occasional blossoms.

The best soil for a potted tree includes a goodly quantity of rich topsoil, another 10 to 20 percent peat moss, a large handful of lime, a small handful of bone meal, and a quart or two of vermiculite or perlite. The proportions need not be exact; the important factor is that all the elements mentioned be present. The need for rich soil is self-explanatory. The peat moss adds extra organic material for moisture retention and nourishment. However, it also makes for an acidic base, and the only common fruit-bearing plants that like acid soil are blueberries and cranberries. So, to reduce the acidity, lime is added. The bone meal contributes minerals necessary for good growth and the setting of fruit. The vermiculite or perlite adds texture to the soil, keeping it from packing down. You could add earthworms instead, but then you'd have to feed them.

The kind of container you put the soil in can make a crucial difference to a plant, not so much because one of clay is better than one of wood, or vice versa, but simply because the container, whatever its material, must provide good drainage. Roots can drown, so make sure there are several good-sized drainage holes in every pot. When planting, cover these with a layer of sharp gravel to permit water to seep out without washing the soil with it.

The traditional wooden tub made of redwood, cedar, oak, or even pine will do fine for trees. Wood is lighter than terra-cotta clay, which makes moving the pots easier. Concrete planters are rugged, but their weight is a strain on all but the largest terraces. Fiberglas, although light and durable, often leaves something to be desired from the aesthetic point of view. If all this seems to indicate that I prefer wood, that is indeed the case, even though wooden tubs may require a bit more preparation. For one thing, the *outside* of wooden tubs, excepting redwood ones, should be painted with a wood preservative. Secondly, if brass hoops or strips are used to bind the wooden staves together, these should be coated with varnish. Iron or aluminum hoops need to be painted. The hoops are the first part of a tub to give way as time passes, but this extra bit of preventive maintenance can double the life expectancy of the container.



A final item of preplanting preparation is to make certain you have an adequate supply of fertilizer available. Without it you can at best hope for green plants—sans fruit. Peat moss, buckwheat, and cocoa-bean hulls are all readily available at city garden shops. Use them as mulches in a layer two or three inches thick every spring. This not only will help keep the plants' roots cool in the summer, but as the mulch breaks down it will supply the soil with a continuous stream of organic material. Add some bone meal, dried cow manure, and lime to the layer when you mulch, and the plants will have a pretty good basic diet. Even so, it is helpful to supplement this with regular feedings, once a week during the growing season, of a commercial five-ten-five fertilizer. Just remember that with chemical fertilizer too little is better than too much.

With all that over the roof, so to speak, you are ready to plant your first tree. If it comes by mail, it will be bare-root. If you buy it at a local nursery, either it will be in a container, and usually in need of transplanting, or it will be balled and burlapped (the old expression "B and B" is still used, even though today most of the "burlap" is made of plastic). In both cases the handling is the same.

In the case of bare-root trees, make sure the roots do not dry out while you are planting. As soon as you unpack the plants, stick them in a pail of water. Dig a hole in the soil deep enough to accommodate the root system. Now, before actually bedding the tree down in its new home, inspect the roots carefully. Trim off any dead ones. Then set the plant in the soil at the same depth at which it was growing before. (You should be able to tell the old level by the soil line around the trunk.) Pack the soil firmly around the roots, then give the pot a really thorough soaking to settle things in well.

A B-and-B tree is handled the same way, except it's much more difficult to get into the elevator. Cut away the burlap. Trim any exposed broken roots and poke loose any caked soil from around the edge of the ball. (If it is surrounded by a crust of dirt, the root system will tend to grow in on itself, stunting the tree.) Again, once the tree is in place, water it well.

After planting, some of the tree's top

Illustrated by Kurt Vargo

growth must be cut back to compensate for roots lost when the plant was dug up. With a B-and-B tree, removing about 10 to 20 percent of the branches will suffice. With a bare-root transplant, don't be afraid to remove as much as 50 percent. Really. It's for the tree's own good.

Once the tree is in place and trimmed, it's just a matter of regular watering, fertilizing, and yearly pruning. And, of course, eating all those delicious fruits.

Apples

The development of good, reliable dwarf apple trees means much more fruit in less space than ever before. Combine this with the apple's hardy nature and taste appeal and you have an almost perfect specimen for your tubbed orchard.

Normally I consider the grafted three-or-four-varieties-of-fruit-on-a-single-miracle-tree just so much humbug. But with rooftop and terrace space at a premium, some thought ought to be given to these unorthodox products of some publicity agent's musings. Kelly Brothers Nursery in Dansville, New York (716-335-2211), has a combination (McIntosh, Cortland, Yellow Delicious, Red Delicious) on a very low-growing tree. Its low height means less of a wind problem. And since the blossoms are self-pollinating, even if you have room for only one tree, you will still get fruit.

Fertilizing with fish emulsion during spring growth is beneficial, but you won't get any fruit till the second or third year. By the fourth you can expect a bushel or more, providing the tree gets a full day of sun whenever the smog isn't too thick.

Pears

Store-bought pears are never quite up to par when compared with their freshly picked counterparts. But remember to pick yours before they are quite ripe; pears are one of the very few fruits that ripen better off the tree than on it.

One of the many reasons for growing your own pears is that you can have Seckels. Not too frequently available at stores because of their small size, they are one of the sweetest and tastiest of all the pears. Most pears need cross-pollination from another variety, and all will bear more fruit because of it, so be sure to plant two. A good companion for the Seckel is Tyson, which bears a month earlier. That will give you fruit in both August and September.

Pears like their soil lightly acid, so use lots of peat moss and little lime. They are more water tolerant than drought tolerant, so, as long as the pot's drainage is good, water away.

Figs

Figs can be grown outdoors as far north as New York City, as long as they are bundled up or brought indoors for the winter.

Now don't get your hopes up for those large, luscious Smyrnas, unless you're planning to establish a colony of *Blastophaga* wasps under the boughs of your tree. By one of those mysterious designs of nature, this wasp—and only this wasp—pollinates the Smyrna fig. But the so-called everbearing fig is another story, and you can expect a small crop your very first year. Grow the tree in alkaline soil that's not too rich, using the smallest pot into which the roots will fit. Trim the tree back to about eighteen inches when you first plant it and force the new growth into an open, bushlike latticework, with more pruning as the branches develop. The fruit grows directly from the old wood of the branches, and the open shape of the tree is essential so that the wood will ripen enough to bear.

Quinces

Quinces make excellent potted terrace trees. One of the major problems that can beset the terrace orchard is that the potted soil gets too warm for most tree roots' comfort. However, quinces like their soil warm. They are also unusually tolerant of dry soil.

Almost all quince trees are of the dwarf variety. With selective pruning you can even keep them down to bush size and still get a good crop. They are not demanding as to fertilizer or soil, although they like it on the sandy side. And, even if you don't like the fruit, the large white blossoms make the tree worth growing as an ornament.

Grapes

Grapes lend themselves surprisingly well to pot culture. In fact, it is not unusual to find potted specimens at the nursery that will bear at least a small bunch the year you get them.

Train the vines either along a T-bar or around a hoop. Left to their own devices, they will sprawl all over the place and not only look a mess but, likely as not, burn themselves on the hot asphalt or gravel underfoot.

To protect your harvest from birds, slip a clean leg of discarded sheer panty hose over each bunch as it begins to ripen.

Lots of water is essential when the fruit is setting. However, once it has begun to ripen, cut back considerably, or the grapes will split. On the other hand, don't cut back too much—or you'll end up with raisins. ▬

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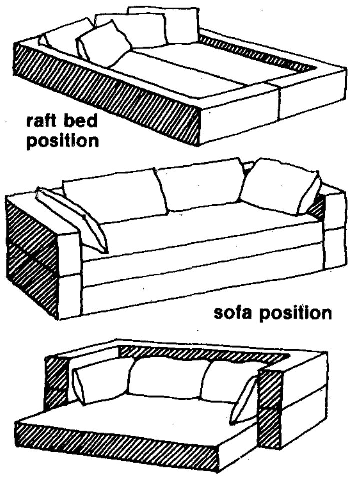

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How to Droop-Proof Your Blooms

By Sandra Erikson

"...There are tricks to make cut flowers last much longer than they usually do..."

Would that the joyful flowers in their vase would last forever! They won't, of course, but there are a number of tricks of the trade to make their splendor last much longer than it normally does.

Take those roses that arrived erect and stately yesterday, for example. Their blooms have dipped like swans' necks after one brief night. To throw them away so soon is more than a pity, and so they sit on the table or mantel for another week while one passes by looking the other way, steadfastly refusing to admit they just didn't last. Yet a match could make all the difference. Often air is sucked into the stems while the roses are being carried about in their box. To get rid of the trapped bubbles, which keep fresh moisture from rising into the flower heads, lift the roses from their vase, cut about an inch off the bottom of the stems, then apply the flame of a match to each fresh cut. The heat will make the air bubbles rise into the flower. Now, holding the stem under water, cut off the burnt stem tip. As you lift the flower from the cutting bowl, put your finger over the fresh cut; otherwise new air bubbles may enter. Reimmerse the flower stalk immediately in fresh, cool water in its vase. In most cases the roses will raise their heads in appreciation within the hour, looking as fresh and crisp as if they had just come from the garden.

Other flowers besides roses benefit from a hotfoot and underwater recut. Chrysanthemums, asters, daisies, marigolds, carnations, and sweet peas can all be rejuvenated by this simple de-clogging treatment.

The reason an uninterrupted water flow to the flower head is so vital in prolonging the freshness of cut flowers is that the flower itself is composed of 75 to 90 percent water, and some of that water is always being lost through transpiration. Anything interrupting the water flow means water is being lost more quickly than the flower can replace it.

Air bubbles are but one of the blockers of water absorption. Bacteria too are masters of the art. Although you can't see the bacteria, you can feel them. The reason flower stems feel slippery—to put the sensation politely—when you change the water is that bacterial cultures have developed. To reduce these, always keep your vases and other containers absolutely clean. Wash them thoroughly after each use with very hot sudsy water. Afterward, rinse them with a dilute solution of one part ammonia or Clorox to ten parts water.

Speaking of chemicals, copper has no value in prolonging flower life, and if pennies have not much value for anything else these days, they are still better kept in one's pocket than in the bottom of the flower vase. The old trick of putting some aspirin in the water for flowers is also open to more than a little questioning. Aspirin is acidic, which flowers like. But three heaping tablespoons of sugar and two tablespoons of white vinegar added to a quart of water will also make an acidic solution and help to stem bacterial growth, while at the same time keeping the flowers from opening too soon, thus prolonging the display. This solution is particularly effective with carnations, roses, snapdragons, and stock.

As a concluding thought, consider charcoal. It is a very good porous material, useful both in removing offensive odors from and adding coloring to water. A few chunks in the water for an arrangement will help keep it sweet and pleasant for both you and the flowers. ▬

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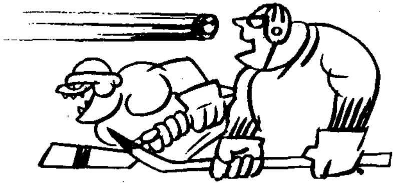
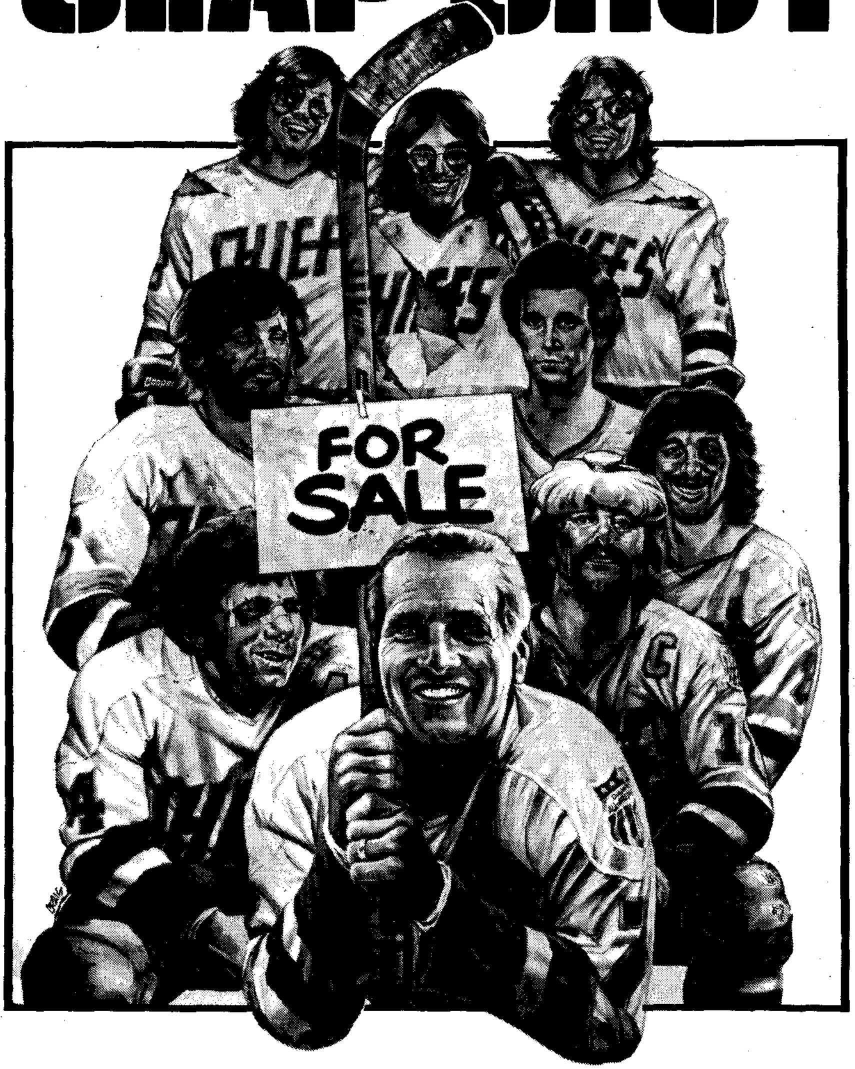


SLAP SHOT



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JENNIFER WARREN • JERRY HOUSER and STROTHER MARTIN
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NEW YORK INTELLIGENCER

Calling Jimmy Direct Presents Potentially Perturbing Problems

This Saturday, March 5, Americans will be able to capture the ear, if not the heart and mind, of Jimmy Carter by calling the Oval Office direct and for free. As an added bonus you may even get to chat with Walter Cronkite, who'll be there with Carter for this first of a possible series of radio shows cozily called *Ask President Carter*. The name does have a nice ring to it—like the Answer Man or Dear Abby or Carnac the Great. The moral of the film *Network*—we're mad as hell and won't take this crap anymore—has not been lost upon Uncle Jimmy, who, if he has not the patrician paternalism of FDR at his fireside, does combine the folksiness of a Will Rogers with the benevolence of a Pope John XXIII.

The program will be carried live from 2 to 4 P.M. on CBS radio, which estimates between 50 and 100 calls will get through to Carter. An hour before air time, a "900" line will be opened, names and numbers taken and verified by directory assistance. Then the caller will be contacted and put on hold until the president can get to the next call. CBS claims that only its technicians and personnel will be coordinating the show and that the FBI will not be monitoring the equipment—at least not from the same building.

Ask President Carter anything you want. That's both very democratic and somewhat troublesome, given the number of crazies and/or big bores with a beef out there. If anyone can bring this kind of presidential Ann Landers-ism off, it's Carter. Had Richard Nixon tried, we would have heard him perspiring on the microphones as Gordon Liddy adjusted the sound levels. Lyndon Johnson was simply too Texan, and even Kennedy would not have felt comfortable talking to Iowa farmers and Hoboken stevedores.

ROGER SANDLER

Carter: He'll have to handle crazies and bores.

WMCA, the New York station that was a pioneer in phone-in radio (and will rebroadcast Carter later on Saturday), offers political candidates air time at $2,500 an hour. WMCA's president, R. Peter Straus, believes Carter's turn to the radio has occurred because of his need for keeping close to the people. "Look, there's no doubt Carter's been having trouble with the established leadership in his first hundred days. He's admitted as much. He never played up to the political, industrial, or religious elite in this country, and he's always eschewed the cocktail circuit. His advisers tell him not to get involved with this radio thing, but Carter's intent on playing FDR, who had the same problem with the Hill."

Straus, a talk-show host himself, knows that such a format is fraught with dangers built right into the medium itself. Kooks can get through, despite all available screening techniques. (CBS says there will be *no* screening of calls.) Argumentative people will stay on too long. Threats might be made. For example, when Straus was doing a live simulcast with the BBC recently, people in England and America were calling in telling each other how they make ends meet during these inflationary times. The give-and-take was often fascinating in a hands-across-the-sea fashion, but some people were long-winded and had to be cut off nicely. One woman wanted to give inexpensive recipes for ham hocks. Another caller, though screened by the show's producer, launched into a tirade about Straus's recent controversy over Barry Gray, which must have puzzled British listeners.

WMCA call-in shows get about five would-be suicides a year, and Dr. Joyce Brothers once had to stay on the line for six hours talking a depressed listener out of doing himself in. Can Walter Cronkite handle something like that? WMCA's Steve Powers has a constant caller who does an imitation of Dracula and then ends his call with a Bronx cheer. Another WMCA host, Sally Jessy Raphael, received a call from a woman whose mother was dying of cancer and would talk only to Sally.

Such things are very real possibilities this Saturday. You never know who's out there with what kind of problem, and Jimmy Carter may find it indiscreet to hang up on a terminally ill caller who wants to donate his gall bladder to the Smithsonian Institution. Even more troublesome are those who might threaten violence. The White House gets psycho calls every day, but the thought of a terrorist actually getting Carter on the line with millions of people listening is chilling. What will Carter do if a caller becomes surly or profane? A seven-second delay of broadcast will take care of obscenities, but what if Carter loses his cool over a nasty call?

He can hardly act like Bob Grant, WMCA's deliberately unpleasant host who delights in telling abrasive callers to "get off the phone, ya creep!" Grant has that phrase on a cassette because he does get riled so often. Grant once found a caller waiting for him outside the studio with a .38 revolver, after Bob told the listener he'd "punch his nose right down his throat." On another show, Grant had the dubious and queasy honor of Joe Colombo phoning in and thanking him for something nice Bob had once said.

People are in trouble and they *are* mad as hell. WMCA's Straus does not feel that callers will be asking for major policy statements, but therein lies one of the pitfalls of call-ins. "The one thing Carter cannot afford is to seem abrupt or overly chummy. Remember, this broadcast is going to be heard by foreign leaders who want to get a line on Carter. He can't be too cozy with a guy calling from Georgia, let's say. He's got to keep up a presidential image for the rest of the world." **—John Mariani**

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Hi Hi Birdie–Back After Seventeen Years

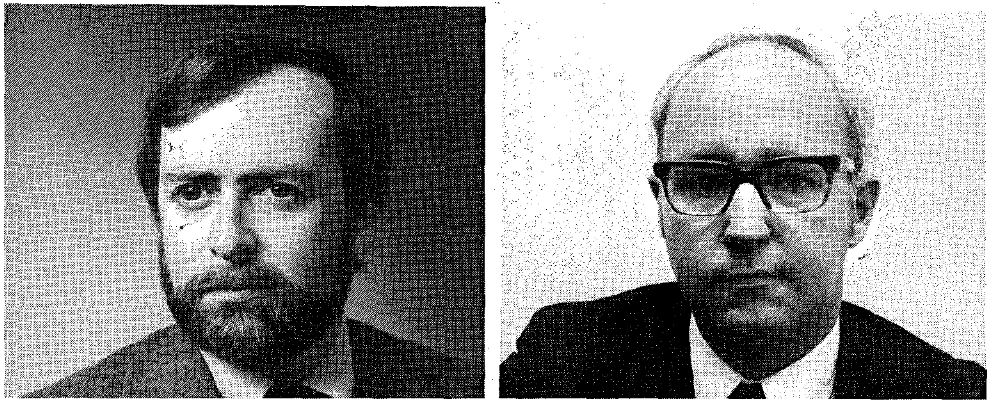
The movies have been doing it for years. *The Godfather. The Godfather II. That's Entertainment,* parts I and II. Now Broadway may be doing it more frequently too. With the fall season we may see the beginning of a trend—sequels to hit shows. Leading the pack will be a follow-up, *Birdie II*—it's the further adventures of *Bye Bye Birdie,* the 1960 musical hit which starred Chita Rivera and Dick Van Dyke.

"The new show picks up the same major characters—seventeen years later — all grown up," according to librettist Michael Stewart, who worked on the first show too and is the author of *I Love My Wife,* opening soon on Broadway. Many staffers from the original, Stewart says, are working on the sequel—Edward Padula producing, Gower Champion directing and choreographing, Charles Strouse and Lee Adams providing the score.

JOSEPH ABELES

Van Dyke, Rivera: Will original Bye Bye Birdie *stars reappear?*

News at the 'Times'–Job Shifts and Big Bash



Schanberg, Smith: Times*men are switching not only titles but also jobs.*

The New York *Times* has issued a memo announcing the job-switching (in several weeks) of Sydney H. Schanberg, deputy metropolitan editor, and Terence Smith, an assistant foreign editor. The *real* reason for the changes, we understand, was a "professional feud" between the ambitious Schanberg and metropolitan editor Mitch Levitas. Says one insider, "There was a war going on at the desk and the tension was so bad it was beginning to affect news coverage." It might seem curious that Smith should go on the metropolitan desk, when he was with overseas bureaus from 1969 till he returned to the foreign desk in 1976.

What also might seem curious is the approach the *Times* is taking in launching its new mag, *Us,* which is supposed to be direct competition to *People* magazine. The *Times* has asked public-relations consultants to help promote a "big bash" it is sponsoring April 18 to celebrate the first issue, which comes out the following day. The P.R. people inform us, "It's going to be the hottest media event of the year and only 350 people will be invited." The magazine, by the way, will be full of "color, excitement, and journalistic pizzazz not associated with the *Times.*" The distinction, we're told, between *Us* and *People* is that *Us* will be "event-oriented—not the people themselves, but the events around them." Whatever that means. This press-agentry certainly doesn't sound like the *Times,* which must have been shaken out of its dull and colorless ways.

Is Liz Bigger Star Overseas?

Although Elizabeth Taylor's new movie, *A Little Night Music,* directed by Hal Prince, is still in the editing stage, there's discussion, we're told, about releasing the movie abroad first—a rather unusual move. A spokesman says this is because the film is "European and foreign in nature," so it's logical to release it to markets around the world first. An Elizabeth Taylor movie opening in Japan or Austria rather than Hollywood or New York? "Well," he added, "of course Elizabeth Taylor is more of a box-office star overseas." Well, maybe so, or is it just that the movie is a dud, as it's rumored to be?

Political Plum To Carter-Backer

William vanden Heuvel, one of the first New Yorkers aboard the Jimmy Carter bandwagon last year, is soon to get his reward. Our sources in Washington tell us that he's in line to be named our ambassador to Canada.

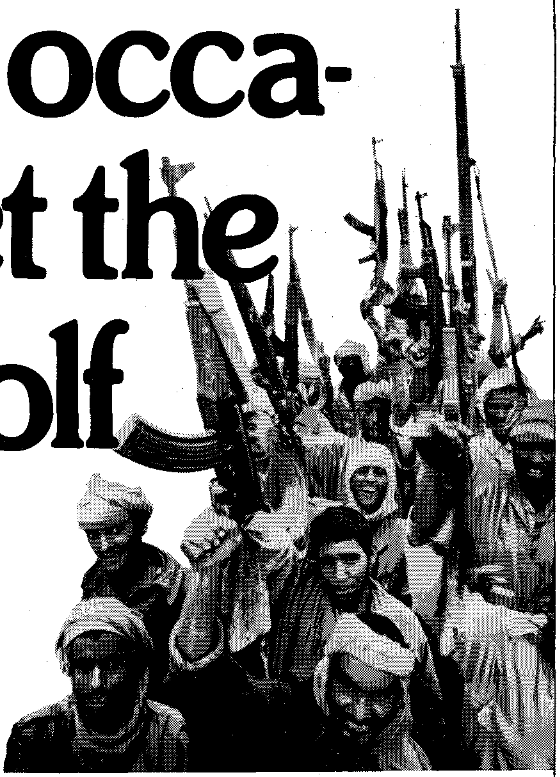
New Plays Due For Broadway?

Lady Antonia Fraser, author of *Cromwell* and *Mary Queen of Scots,* is now writing plays. In fact, two of them —*Heroines,* a tale about three seventeenth-century women and a monkey, and a still untitled drawing-room comedy —are being considered for Broadway production by Frank Milton, the coproducer of *Otherwise Engaged*—which is directed, coincidentally, by Fraser's live-in beau, Harold Pinter.

PICTORIAL PARADE

Fraser: Writing plays.

“We paused occasionally to let the guerrillas wolf down some strips of camel meat garnished with dive-bombing flies.” TIME



“We crossed the Algerian border without incident. ‘Passaporto,’ joked one guerrilla in desert Spanish, stroking his Kalashnikov rifle.”

David Beckwith, Cairo Correspondent

We have become so inured to reports of war and destruction that another guerrilla action—say, the one in the Spanish Sahara—leaves us as unmoved as would a battle of ants in a sandpile.

TIME Magazine rescues us from our own indifference by sending correspondents to share for a while lives we can hardly imagine.

Case in point: David Beckwith’s recent first-hand report on two weeks spent with the Frente Polisario. Suddenly, instead of a meaningless big picture, we meet gun-toting shopkeepers coaxing a geriatric Land Rover across the desert, cracking jokes, brewing tea, slapping each other on the back to celebrate survival.

A temporary but total plunge into a remote corner of the human condition. The sort of thing that has earned for TIME more awards for editorial excellence than any other magazine.

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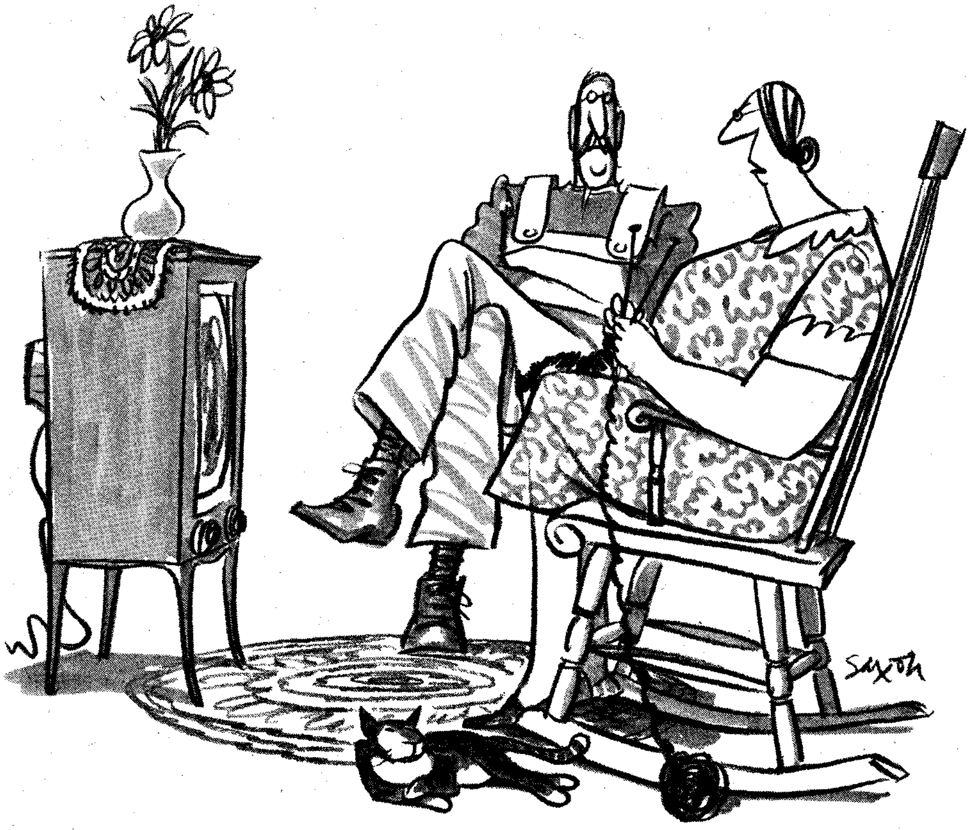

"Well, I've looked at your 'Mary Hartman, Mary Hartman' and I don't think it's us."

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Theater/Alan Rich

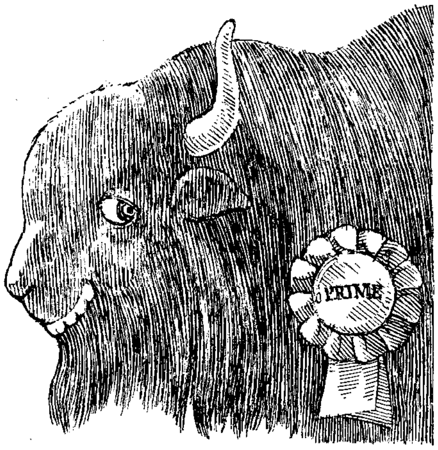
LIVING BY WORDS ALONE

"...*American Buffalo* hits you first with its enormous virtuosity in handling language. Words become the artist's palette..."

With the arrival of **American Buffalo** on Broadway, David Mamet's name can be firmly installed in that small galaxy of young native playwrights who have something to say and the technique with which to say it. With *Sexual Perversity* and *Duck Variations* still running Off Broadway, in fact, New York is now something of a Mamet festival—although that still makes us a second city behind Chicago. There, on Mamet's home turf, nearly a dozen of his plays have been mounted.

American Buffalo hits you first with its enormous virtuosity in the handling of language. Mamet's ear for conversational rise and fall must be fantastic. *Duck Variations* hinted at this; *American Buffalo* fairly teems with gorgeously observed, fabulously orchestrated words (a rather large number of them, to be sure, unreproducible in a family magazine). In his new play three men, all rather raunchy types, sit around in their exceptionally trashy antique shop, spraying each other with huge gusts of language. They are nobodies, and they know it; they are petty crooks, and not very good of their sort. Language, to them, becomes a smoke screen of self-delusion, a way to justify emptiness by giving it some grotesque, lurid shape. Words, to Mamet, become the artist's palette, the composer's orchestra. Such writing is exhilarating to the alert ear.

Behind this smoke screen, *American Buffalo* is a dank, dark comedy that oozes into tragedy imperceptibly, frighteningly, dazzlingly. The men—two old, one young—are variously involved in planning a caper so clearly foredoomed as to be laughable. A fourth man, obviously smarter, is awaited. When the youth finally reveals that that man isn't going to show, the older men are stunned. Unable, finally, to verbalize the inadequacy that enshrouds them, they turn violent. One of them brutally attacks the youth. Even then, as the young man sits bleeding, the others cannot do more than talk. The piece becomes a devastating essay in words as shelter from reality—a seamy mirror-image, if you will, of *Otherwise Engaged*. Is such a work "uneventful," as it has been described? Only if "events" must mean cavalry charges; *American Buffalo* is an event of living.



The work has been fabulously staged by Ulu Grosbard, with a feeling for time that again might be undervalued because of its naturalness, and with an interweaving of glorious performances by Robert Duvall, Ken McMillan, and John Savage. Santo Loquasto's set, an assemblage of tons of trash, artfully splayed on hooks and racks to mirror lights and shadows, is a wonder. If the play ever closes—and I see no reason why it should—New York can live for a year off that garage sale.

Andrei Serban's (and, occasionally, Anton Chekhov's) **The Cherry Orchard** at the Beaumont contains visual moments as beautiful as anything you can currently see in any theater: shadowy figures, underlit almost to invisibility, gliding behind an upstage scrim; flickering candles around a dance pavilion, as dancers dart off at crazy angles; the orchard itself, a ghostly, mystical presence behind a room sparsely furnished, but with every piece located to suggest endless lines of thought and action. At the creation of pure magic to beguile and astound the eye, Mr. Serban is some kind of genius.

That's all very well; given new material in accord with Mr. Serban's principles, something exciting might result. But here he has taken a sublime and familiar masterwork—subject, of course, to some reinterpretation over the years, but with an inherent meaning and tone that are timeless. These elements are here violated, falsified. Perhaps there exist in this world certain directors more talented than certain playwrights. But the limits of Mr. Serban's horizon, as demonstrated here, are dwarfed by the stature of Chekhov's play, and his marginal glosses to its imagined content give considerable offense.

Some shreds of Chekhov's meaning and tone do remain to shame the gross misreading to which the rest are subjected. What Irene Worth brings to her fabulous impersonation of Madame Ranevskaya exists on a total remove from anything in her surroundings. When she does break free of the enveloping nonsense, the results are electrifying. Witness, for example, something magical in Act Two. One moment she is forced into a lurid slapstick bit with the Lopakhin, Raúl Juliá, something involving two arms in a single coat sleeve; seconds later she is downstage, alone, her frightened, sobbing prayer soaring into a theater suddenly dumbstruck by the ache of the moment.

Some of what Serban has invented might have worked. His blocking for the end of Act Three, when the drunken Lopakhin rushes in to exult at his having bought the orchard, might have been a brilliant moment—the *nouveau bourgeois* weaving, leaping through the scenery, braying out his triumph. But the effect is dissipated by the grossness of Juliá, who compounds the vulgarity of the character with his own irritating monotony.

I would suggest you not overlook this *Cherry Orchard*, for the eminently graceful, new Englishing of Jean-Claude van Itallie, for the exercise of Serban's inventiveness as an end in itself, and, of course, for the intense, authentic aura that Irene Worth has brought to her work. Santo Loquasto's sets, while again not exactly related to the play itself, are imaginatively conceived, and his costumes for Worth are pure magnificence. Among the supporting cast, you will notice a good moment or two in Michael Cristofer's Trofimov and Priscilla Smith's affecting, ugly-duckling Varya; the rest is silence, or ought to be. ▬

Illustrated by chas b slackman

Art / Thomas B. Hess

RADICAL 'EMPTINESS'

"...David Budd's paintings invite concentrated meditation. They are as repetitious as waves or raindrops. And as various..."

David Budd is a member in good standing of the "lost generation" of American artists. It's a sizable group of painters and sculptors, strewn with exceptional gifts. They picked up Abstract Expressionism in the early 1950s, when its various masters were still youthful and their styles still in formation. Everybody was generously open to new experiences, from Zen at Columbia to baseball at the Polo Grounds. By the end of the 1950s, there were exhibitions, sales, brouhahas for Milton Resnick, Mike Goldberg, Hyde Solomon—to name only three. And then almost all of them were nearly wiped out by the accession to Pop Art on the right, Color-Field Painting on the left, with attendant mass-media campaigns and McLuhanesque strategies. A few were able to surf, so to speak, on the waves of the future (Robert Rauschenberg, for example, and Helen Frankenthaler). Others made a living as distinguished teachers (Elaine de Kooning, Louis Finkelstein). Some lost their way; where are Jean Follett and Felix Pasilis? A few died before their time (Gabe Kohn, Sam Goodman, Gandy Brodie). Most have persevered, however, in lives of not quite quiet desperation. They teach a bit, exhibit now and then, while slowly piecing together the historical puzzle that was scattered so brusquely about fifteen years ago, when it seemed as if, on a Monday, they were respected members of a cultural milieu and then, the next Friday, practically the whole art Establishment crossed the street to avoid having to say hello.

David Budd is one of the painters who kept working and teaching and thinking. His latest exhibition (Max Hutchinson, 138 Greene Street, through 3/19) continues his past image and extends it to a dramatically new fulfillment. These are major efforts; they resound. There are nine paintings. Each is in one color or one noncolor (gray, black). Three are horizontals, ten and a half feet wide by six and a half feet high—the maximum size he can wedge down the staircase from his studio. The five verticals are one-half that width (i.e., five and a quarter feet) and the same height. There is one square picture. Budd's dimensions have a solid, no-nonsense heft to them, like the classic French sizes for portraits. They cleave to the wall, reminding you that Budd began as an architecture student.

Each canvas is painted evenly with a palette knife. The artist distributes pats or strokes, almost all of them horizontal, moving from left to right and from top to bottom in layers across the surface. The pigment is thick, mixed straight from the tube, with no oil or thinner added. It looks soft, seductive—dangerously edible, like fatal custard. Budd works steadily. You can infer his repeated arm and wrist motions from the sculptural surfaces of the paintings. In one day he covers about a quarter to a third of the canvas, depending on its size, always under natural light. You can see evidences of a "day's work," as in Italian frescoes—a slim, almost invisible horizon differentiates areas of pigment that dried 24 hours apart.

At the right edge of several paintings there is some interrupting action, some inconsistent slides or pushes that flatten out the even strokes the way a gust of wind will flatten out some waves on a bright day. The sudden break makes the overall pattern seem more emphatic, regular, consistent.

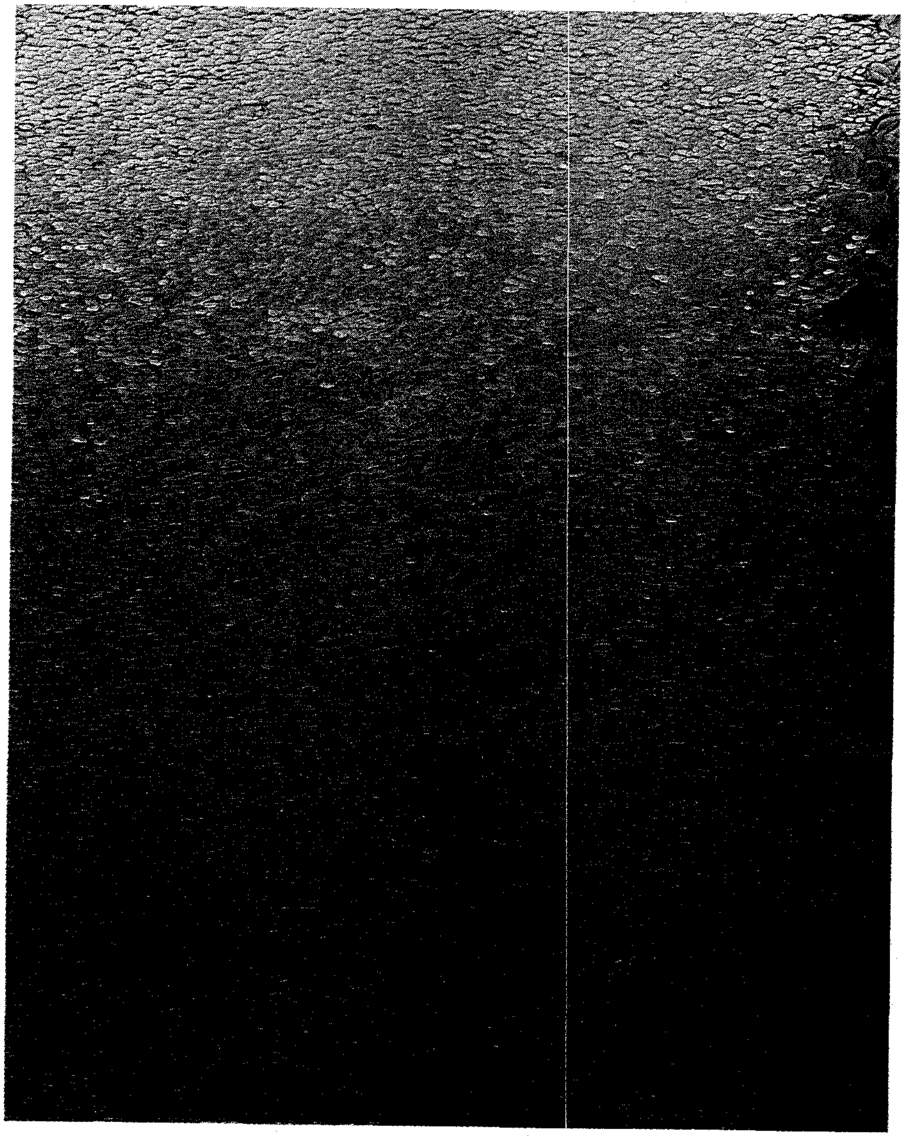
Budd's paint is a fatty, slick material; when dry it's almost porcelainized; light flows across it with languorous ease, deepening colors in the valleys, bursting into sparks along the ridges. As the palette knife is moved across the canvas, sometimes it's raised abruptly at the end of a stroke; more often there is an angled follow-through. In the first instance, the dab of paint is pulled up to a little spike; in the latter, the whole stroke is smooth and even, folded into its neighbor. The spikes of color catch light and scatter glittering whites across the monochrome. Unevenness at the rims of each stroke also breaks up and reflects light in dispositions as unexpected and as random as wild flowers in a pasture.

Budd points out that there's something of Clyfford Still to such layerings of stroke, although Still's usually are vertical and longer and more excited. Also like Still, Budd gets strangely mottled textures. Certain areas dry shiny. Others turn mat. The edges between shiny and mat shift with changes of illumination. There is a dappled effect, an ephemeral slippery quality at the surface of Budd's disciplined, vividly material image.

Budd's colors are nameless. There's one he says reminds him of "California motorcycle fingernail-polish lacquer." He concocted it with alizarin crimson, cobalt blue, Permalba white, and plenty of powdered aluminum. I call the color "pink" or "flesh." An editor at *New York* Magazine calls it "mauve" or "ruddy putty." Budd doesn't know what to call it; he's nicknamed it "Revlon." Another picture, *Italian Painting* (when Norman Bluhm saw it he exclaimed, "That's Italy!"), is white plus yellow, crimson, black, and more aluminum powder. "I can't see the aluminum," a friend commented. "I don't either—right now," said Budd, "but it's there, it's there someplace."

In several paintings, the aluminum powder has crusted in frostings at the edge of a stroke. It has a precious glint. In other works, the metal comes through as underpaint to reinforce pale grays on the surface. Budd carefully builds up a painting in coherent layers. He sizes the raw canvas several times for a hard, smooth, wall-like plane. Then he lays down underpaint, often in acrylic, usually the same hue and a tone lighter than the final coat. Then come the running courses of the flexible spatula. Finished, the painting has a satisfyingly concrete, logical actuality. Despite its radical "emptiness," there is a feel of the well-made, scrupulously crafted object to Budd's art; perhaps it's a sense of *matière* he picked up during his stay in Paris from 1960 to 1961. The uneven edges of the painting, which often run over the stretcher—some of the dabs extending in a sort of solidified ripple—add to the object quality.

Budd mixes almost exactly the correct amount of color for each canvas. He never could duplicate a mixture. If he ran out of paint before finishing a work, he'd have to abandon it. One ten-footer was so nicely planned that only a mound about the size of a tennis ball was left over on Budd's aluminum-foil-covered palette. You can grasp the



Solidified ripples: *Though the color of David Budd's painting* Maroon Seven *is uniform, it appears to fluctuate as shifting light strikes the "wavelets" of paint.*

skill and agility that inform Budd's gestures, and also his ability to "keep the flow going as fast as possible." When unusual passages occur—the puddled spreads at the right edges of some pictures, for example—they're like discharges of energy accumulated in long, concentrated, repeated motions.

"Keep the flow going" was Jackson Pollock's advice to Budd when the young artist sought him out in East Hampton in 1955. Budd was born in St. Petersburg, Florida, in 1927. In 1954, at Sarasota, he saw Hans Namuth's film about Jackson Pollock. It changed his mind. He dropped out of architecture school, made a pilgrimage to Long Island, and joined the New York School of young painters. By 1957 he'd finished his first experiments with monochrome. At Pollock's recommendation, Betty Parsons showed them in her gallery in 1958. Budd has worked within the concept ever since. He used to divide the image with a horizon or "shoreline" (critic Laurie Anderson has suggested that the image is the shape of the Florida coast near St. Petersburg). Then, slowly, from work to work, the line dropped lower and lower until it left the picture altogether, leaving the field wide open to plays of light across pulses of hue. With simplification has come a new profundity. The object assumes a frank "thereness," like a chunk of nature, with its own specific gravity and dignity—a bit of the ocean, perhaps, or of rock or sand. For Blake, sand is "infinity in the palm of your hand." These paintings also invite concentrated meditation. They are as repetitious as waves or raindrops. And as various. Their swift modulations under different illuminations are also changes in your eyes and optic nerves and mind; the paint itself doesn't change. The image, in other words, is a mirror of the viewer's sensibility. It can be dull and blank. It can brim with sensations and ideas. It is you.

Maurice Grosman, the printmaker and sculptor who died last year, is seen in lithographs and neon-plus-Plexiglas sculptures, the latter derived from the former (Grey Art Gallery, NYU, 33 Washington Place, through 3/11). With thoughtful elegance, Grosman pulled long, dark, vertical elements into patterns that have something to do with typography and a lot to do with architecture. It's not surprising that he moved from lithography to sculpture, from inks to transparent solids. Everything he did looks precise and alive.

Shown with Grosman is a jostling crowd of sculpture by **Edward Avedisian.** He uses Styrofoam elements from industrial packages. They look as if they're cast iron or extruded steel. They're painted in outrageously bright colors that reinforce the impression of solidity while simultaneously implying that it's all Styrofoam—light as a feather, cheap as pollution.

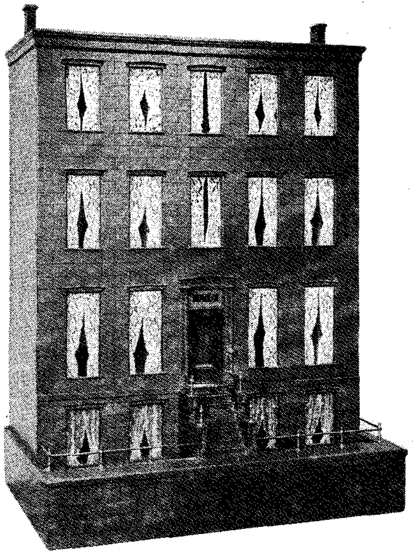
Rudy Burckhardt, Renaissance Manhattanite, returns with paintings of his part of downtown (Green Mountain, 135 Greene Street, through 3/10). At first glance you might think that everything is a bit off balance in his meticulous impressions of manhole covers punctuating Seventh Avenue and skyscrapers cropping a blue skyscraper out of the New York sky between them. Then you realize that it's your own preconceptions which are in error. Burckhardt, as usual, is quite precise.

Dealer **Julien Levy,** *adolescent terrible* of the Last Days of Surrealism (it was he who unleashed Salvador Dali upon an innocent Bonwit Teller), presided over a series of elegant galleries, the last of which was at 42 East 57th Street, where Joan Washburn has taken new quarters; she's approximated one of Levy's shows, held in December, 1943, titled "Through the Big End of the Opera Glass," with small works by Joseph Cornell, Marcel Duchamp, and Yves Tanguy (through 3/12). Levy had panache, a flair for soft-core porn, a laugh like a rusty gate, and, despite all blushing disclaimers, a sharp eye for double-entry accounting. He now lives surrounded by well-got gains. The exhibition in his honor is dainty, historically acute, in high good taste—whitewalls, lots of Plexiglas, Tanguy's white driftwood and bones, Cornell's crystalline ice cubes and quivering silver thimbles, plus some multiplications of Duchamp. Someplace hereabouts is a fortuitous encounter between Julien past and Mr. Levy present, one with a sewing machine, the other with his umbrella. As the count of Lautréamont (whom Levy once translated) would say, "Beautiful!" ▬

BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



Wee the People

This is the dollhouse that Peter Goelet built for his nieces in 1860, a replica of his very own brownstone that stood (surrounded by a garden, an orchard, and a swan pool) at the corner of Broadway and 19th Street. It is one of twelve such miniaturized pieces of New York history cherished as much by us now as by their small mistresses then. The earliest known American dollhouse is here—a fantasylike pavilion constructed by ten-year-old Ann Anthony in 1769—as are the Eppley house from 1835; the Elder house, which was used as a tool to teach good little girls about good housekeeping; the Stettheimer house from the 1920s with its gallery of tiny originals by Duchamp and others; and the Brett house of 1838, with painted living-room ceiling and slaves.

NEW YORK DOLLHOUSES/*March 1–September 5/Museum of the City of New York*

Funny Girls

A Chorus Line it is not. The Rockettes they ain't. But raggle-taggle comediennes they are, all set to begin a Friday-night tradition this weekend at Once Upon a Stove. They are, left to right: Beverley Mickins, Audrey Buslik, Zora Rasmussen, Tracey Berg (who does not only Bette Midler, but Bette Davis and Burns and Allen as well), Lisa Passero (the best—she mimics a diva singing pop), Mary Fulham, Norma Jean Darden, Sister Marlane (who threatens to run for mayor), and Donna Verrastro.

ONCE UPON A STOVE/*325 Third Avenue near 24th Street/Starting March 4*

MARK HAVEN

One Feld Swoop

The brilliant young choreographer Eliot Feld, and the incomparable young dancer Mikhail Baryshnikov, and the electrifying young ballerina Christine Sarry, and the inventive costumer Willa Kim—all working together—open the Feld season with a gala benefit featuring *Variations on America*, Feld's new pas de deux for the pair. Baryshnikov and Sarry dance it on March 9, 17, and 18, and if you can't obtain tickets for those nights, don't fret—the run is full of other nice things. Baryshnikov is not the only pebble on the beach. The company is industrious, beautiful, and talented. The repertoire is interesting (try to see *Intermezzo*, that adorable work, and *Harbinger*, which is wondrous and touching, and *The Real McCoy*). **—Ruth Gilbert**

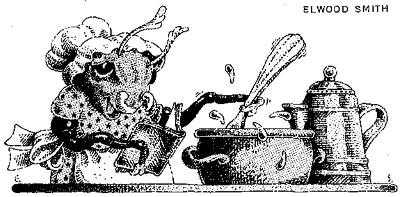
ELIOT FELD/*March 9–20/City Center*

To Bee or Not to Bee

Last week we were unnerved by stray bugs in the salad. This week, we're beginning to wonder if spring might really hang us up the most, what with *Entertaining With Insects*, a new cookbook that makes bugs in the salad look *good*. It includes recipes for beetle sausage, honey-bee soufflé, salted garlic mealworms, and cherry tomatoes stuffed with candied crickets. Chirp.

ENTERTAINING WITH INSECTS/ *By Ronald Taylor and Barbara Carter Woodbridge/$3.95*

ELWOOD SMITH



PETER CASTELLANO

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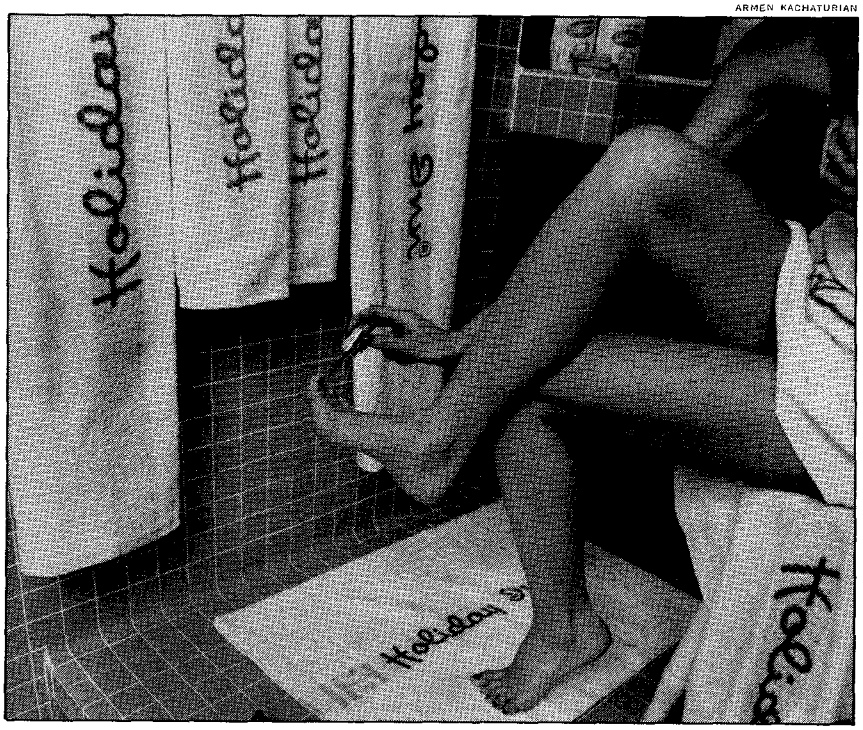
PAPER CLIPS/*Gerard Bollei/35 West 57th Street/759-4646*

Dry As You May

Anyone can steal them. But buy them? That's class. Hand towels (also good in the kitchen) are $2; bath towels, $4.25; bath mats, $4.55.

MANHATTAN AD HOC HOUSEWARES/*842 Lexington Avenue at 64th Street*

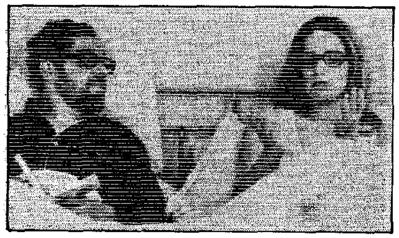
ARMEN KACHATURIAN



The Trill of It All

"Handsome and of impeccable taste, it is an archaeological and eclectic stage set," says the *AIA Guide* of Christ Church, with its Romanesque this and Byzantine that. The ideal place, it would seem, for a weekend festival of Renaissance music, featuring the New York Cornet and Sacbut Ensemble, the Ensemble for Early Music, the Elizabethan Enterprise, the Philippine Folk Art Troupe, Suzanne Bloch, and so on. Nice.

RENAISSANCE FESTIVAL/*March 11 and 12 at 8 p.m.; March 13 at 2 p.m.*
Christ Church/520 Park Avenue at 60th Street/TE 8-3033

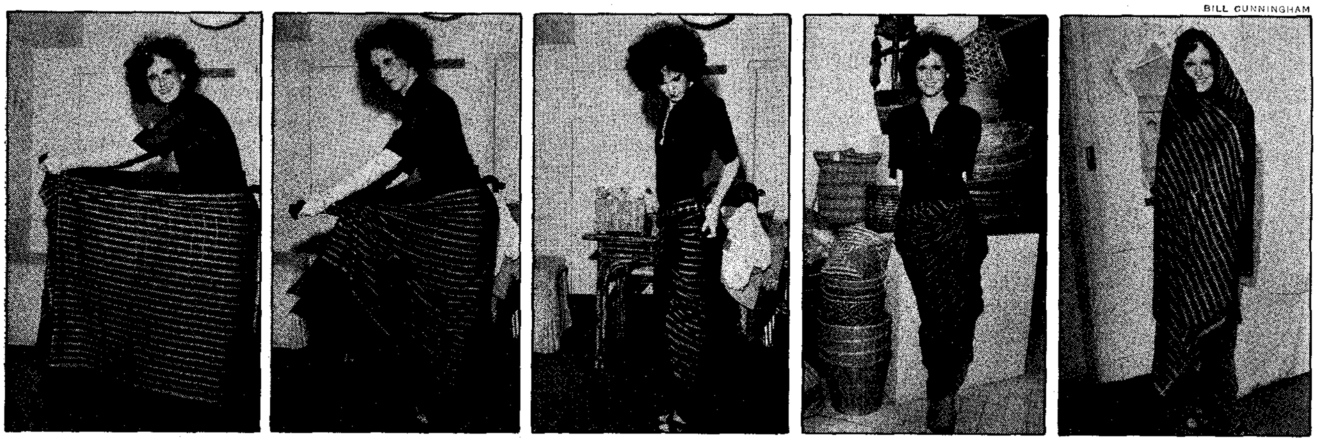


Now We Are Six

If you relished, or just tolerated, the two-and-three-quarter-hour theatrical version of Ingmar Bergman's *Scenes From a Marriage* at a movie house, chances are you will love it on your home screen, for which it was intended, in six hour-long installments. This complete version is incomparably richer in telling the tale than the one you saw before; it is almost like coming from a kiddies' version of a classic to the book itself. *Scenes* is what made Bergman a hero to his own people (a hard thing to become), with all of Sweden stopping work or play in order to watch and later animatedly discuss. It is the story of every marriage that ever failed, and of a good many marriages that continue somehow; there is hardly an aspect of man-woman relationships that isn't examined and illuminated. To disregard *Scenes* is to reject honesty and insight—to bypass art at its most humane. Magnificent acting by Liv Ullmann and Erland Josephson and an expert supporting cast, among whom Bibi Andersson excels. **—John Simon**

SCENES FROM A MARRIAGE/*Starts March 9 at 10 p.m./Channel 13*

BILL CUNNINGHAM



Stars and Strips

You and I may well wonder what to do with the lengths of fabric stacked up in stores this spring, but Bendel buyer Claire Nicholson not only knows how to wrap khangas, pareos, and lungees into instant clothes, she has already got her summer wardrobe all planned out around three Pakistani lungees ($34–$38), the wrap worn by Pakistani men since forever and projected for Bendel ladies this summer. The black-and-gold one (above) she will wear with sheer black shirt and high-heeled scuff sandals; the blue-and-white tablecloth check, with peasant blouse and espadrilles; and the brown plaid, with boots and an army shirt tied to bare the midriff. **—Priscilla Tucker**

LUNGEE/*Henri Bendel/10 West 57th Street*

Movies / John Simon

HOKEY HOCKEY, GENUINE FAKE

"...*Slap Shot* is, bit by bit, often quite funny, well-acted on the whole, and very tidily directed by George Roy Hill..."

Cooper
Cooper
CHIEFS

Dress for the occasion: *Player-coach (Paul Newman) in George Roy Hill's* Slap Shot.

Slap Shot is an amusing movie as long as you don't look at it very closely, and forget it as fast as you can. It was directed by George Roy Hill, a man who has carried slickness to the point where you must grudgingly admire it for its own sake, even if you can't help ignoring every other aspect of his movies. To a large extent, a Hill movie depends on the quality of its script, and if that is not by William Goldman, there's a good chance of the film's being superficially enjoyable and unpretentious. *The Sting*, for example, may not have made much sense, but so neat was everything else about it that it was a pleasure to watch.

Well, *Slap Shot* is considerably less neat. It is about a two-bit ice-hockey team that may be disbanded when recession hits the town and the industry that supported it, and about the efforts of the coach, who, despite his age, is still a player as well, to sell the team to sentimental Florida geezers with nostalgia for the frozen North. It is also about dirty new ways of playing the game versus the clean old ones; and, finally, about certain social issues such as the relation of the players to the spectators and fans, and the relationships between the players and the wives—their own or those of their teammates. It is, incidentally, one of the most foul-mouthedly "masculine" pictures of recent times, and the fact that it was written by a woman, Nancy Dowd, is moderately surprising. But no matter.

The real problem here is that the film has no point of view nor even consistency of style. It fluctuates between realism and absurdism, cynical casualness and manic exaggeration, moral indignation and total indifference. The trouble with this is that the lurking seriousness undercuts the free-wheeling humor, and that the almost surreal stylization militates against the ethical values that seem, at times, to be promulgated. In fact, something is apparently being said about sports, sex, and violence here, but it is said so self-contradictorily, in so irresponsibly effect-hunting a way that the result makes you feel queasy. Yet, bit by bit, the film is often quite funny, well acted on the whole, and very tidily directed. There is even some extremely good hockey action photography that, in the end, goes for nothing.

Among the performers, I particularly liked Michael Ontkean, Lindsay Crouse, Melinda Dillon, Kathryn Walker, Andrew Duncan, and a few others; but Paul Newman, alas, is wrong in the central role. Not only is he too old for the part, he is not even very good at comedy. And he does not persuade me of his plebeianism, for all the double negatives uncomfortably rattling around in his mouth. Vic (why do cinematographers sooner or later make their nicknames official?) Kemper's photography is appropriately, though not necessarily deliberately, seedy, except in one gorgeous outdoor night shot; Dede Allen's editing is as cunning as ever. *Slap Shot* is a silly, dishonest, and crass film, but one that gives you quite a few cheap laughs.

Next to the relationship between illusion and reality, I suppose, the one between fake and genuine has most exercised the human imagination. In a sense, of course, they are the same antinomy—if antinomy there is—which is what makes the question of whether a successful imitation is as good as what it imitates a matter of interest beyond the limits of art. If a fake Picasso, let us say, can be indistinguishable from a real one, this is of concern not only to those who buy Picassos, not even only to those who care about art; it is of importance to all who care about the meaning of life. In its broadest terms, this becomes the question of whether a convincingly faked experience can be as good as a real one: whether an imitation of love, friendship, contentment, say, can be as good as real contentment or friendship or love—whether, ultimately, there is any difference between the two.

Consequently, Orson Welles's new nonfiction film, **F for Fake**, could have been both fascinating and important. But it is, right off, rather like the Holy Roman Empire: It is not new, having kicked around for a couple of years already; it is not nonfiction, having a lot of mystification in it; and it is not quite a film, having been made for television. What makes it particularly fake, though, is that about 40 minutes' worth of material has been stretched to almost three times that length, and that at least one of the purposes seems to have been the launching of an attractive but, on the available evidence, not especially talented young woman, Oja Kodar, the nature of whose usefulness to Welles may be worth some short speculation.

After Welles, the principal characters in the film are Elmyr de Hory (or Elemér Hoffmann), the late art forger; and Clifford Irving, the book forger, who figures here chiefly for having written *Fake!*, an account of Elmyr's forgeries. Conveniently, both of these men, the successful faker of Postimpressionist paintings and the somewhat less successful forger of a Howard Hughes biography, set up shop in Ibiza, or whatever it is that one sets up in that most exotic of Balearic Islands. The film purports to be an investigation of what is real and what is fake in art and perhaps life, and uses as its focal points the careers of Elmyr, some of whose fakes allegedly hang in leading museums and collections; of Irving, who became famous for a biography that proved to be even less than fiction; and of Welles himself, who, at age sixteen, began by fooling Ireland into believing that he was a Broadway star, and later made an ass of America with his radio program about a Martian invasion.

The purpose behind all this seems to be to suggest (1) that the so-called experts do not have any true expertise; (2) that art is whatever is good enough to pass for it; and (3) that the name of the painter matters no more than those of the builders of Chartres Cathedral, who remain anonymous. In another sense, the purpose may be to justify Orson Welles's later career—if that is the word for it—which has consisted largely of making movies that either never get made or never should have been made, and, of course, of raising money for these projects. I must say I've always been mildly puzzled by a man who comes to Los Angeles to plead for moviemaking money he is in desperate need of, and then lives in a bungalow of the Beverly Hills Hotel in a style befitting a pasha. No wonder the movies don't get made.

But let us get back to the three ostensible points of *F for Fake*. First, that the experts have no expertise. Much as Welles would like to believe this—needless to say, he equates film critics, whom he has compared to eunuchs, with the experts at the Museum of Modern Art, and possibly elsewhere, who have fallen for Elmyr's forgeries—it is not necessarily so. Though the eunuch analogy has gained popularity among film people (Mike Nichols and Peter Bogdanovich have quoted it with gusto), it is a curious one: Is art really comparable to a harem in which the point is to fornicate with the greatest possible number of concubines, and where the critic, poor castrato that he is, is excluded from the fun and con-

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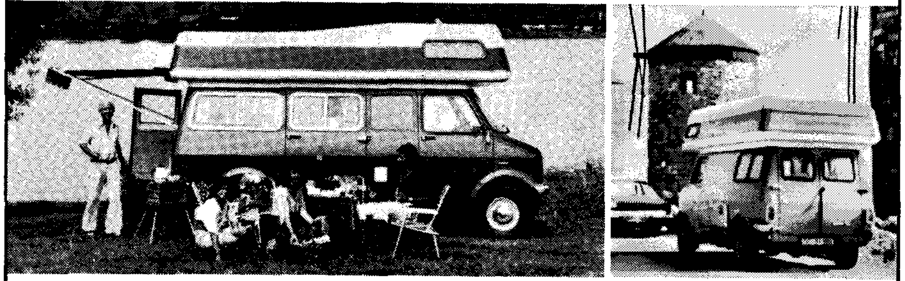

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"... *F for Fake* is 40 minutes' worth of material stretched to three times that length..."

sumed with corroding envy? With all due deference to poetic and other license, art is not—or should not be—screwing around, whatever Orson Welles's latest output might indicate. Some critics may be impotent, figuratively or literally, but to see films and evaluate them has nothing to do with making them, whereas to evaluate love-making does presuppose making love.

If a few, or even many, experts were taken in by Elmyr, this can mean only two things. Either they were poor experts (critics, scholars), or the stuff that was being faked so easily may not have been all that good in the first place. If it is so easy to paint Vlamincks, Van Dongens, Matisses, Modiglianis, Picassos, etc., maybe the originals were less than unique. Of course, what they have in any case (and the film does make this point, but immediately throws it away) is their original vision, which, too, can be copied, but cannot be created by a forger. Modigliani, for example, is a way of looking at a nude that is reproducible by skillful imitators; but first there had to be a Modigliani to look at the nude in that way.

Yes, you say, but afterward, is a convincing "Modigliani" worth any less than the real thing? That is a matter of opinion, and not a truly important issue. To the person who doesn't know the difference, a fake is certainly as good as an original. The real problem, however, is how good Modigliani's vision is to begin with, and here anyone who can make out a well-argued, compelling case either way becomes worth listening to. There are no eunuchs or sultans in this game, only convincing or unconvincing persuaders, and the final test is that of time. In any case, for the film to have been of interest in this area, it would have had to go into a minute and extensive comparison of authentic works and fakes, delve into case histories of who was taken in and how, and what the consequences were. But this *F for Fake* does not do—some of it for legal reasons, but much of it because it is more interested in hocus-pocus, in dazzling us with fake cleverness, than in painstaking scrutiny.

Second problem: Is art ever merely what is good enough to pass for it? Yes, as I've already suggested, if it fools all (or nearly all) people for a very, very long time—decades, centuries, preferably aeons. Meanwhile, there is only informed guessing; the fact that some unnamed curators and art dealers may have been taken in by Elmyr, and some publishers by Irving, does not mean much. Ah, but you can't name names, for legal reasons. Well, in that case, forget about making this movie. Or just put some real paintings and fake ones on the screen, side by side, and have some intelligent experts (there are many unintelligent ones, too, as in other professions) discuss them. But that kind of movie would have no room in it for Orson Welles, let alone Oja Kodar.

Thirdly, is the name of the creator unimportant? Yes, if the work is as good as Chartres; no, if the work is as worthless as a dance by Merce Cunningham, a painting by Andy Warhol, a piece of music by John Cage, a stage production by Andrei Serban, a sculpture by Robert Morris, or a piece of criticism by a *Times* critic in which not even the name of the reviewer, only that of his publication, matters. Then all you have is the name, and that, I'm convinced, will be of little interest *sub specie aeternitatis*. For, in the long run, a Cézanne survives not because it is a Cézanne, but because it is good. Many of today's reputations are made by publicity, scandal, or cohabitation with the right persons; the rest is all the public's gullibility and greed. That a Jackson Pollock may go for $2 million today does not mean you will be able to get 2 cents for it tomorrow. Of course, the real judgment is neither that of today nor that of tomorrow, but the judgment of eternity, or such part of it as mankind may enjoy before destroying itself.

But to get back to *F for Fake*: Much of it was directed or executed by François Reichenbach, who figures in it in fifth place after Welles, Elmyr, Irving, and Oja. Now, Reichenbach strikes me as a perfect example of a fake: The handful of his films I have seen are all inept or unnecessary or both, yet the man enjoys a considerable reputation among supposed cognoscenti. He and Welles have put together a film here that is so fragmented, so rearranged out of all-important chronological sequence, so filled with sideshow trickery (rather than the imitation of life—to quote Aristotle, not Fannie Hurst), so patently catering to various kinds of self-promotion (Welles's ego; Kodar's body; the personalities of Elmyr, Irving, and Reichenbach), that it has virtually no light to shed on the subject at hand. Only Oja Kodar's looks are genuinely appetizing, but to swoon over them vicariously might truly expose one to the charge of being a eunuch. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Handbags—A showroom sale of fine Italian leather bags yields a couple hundred one-of-a-kind beauties at roughly one third of the retail price. Examples: a large red shoulder duffle, retail $75, here $30; plain black envelope clutch, retail $100, here $40; patent-leather, suede-lined clutch with removable shoulder strap, retail $115, here $47; woven kidskin shoulder bag, retail $215, here $75; blue glove-leather shoulder bag, retail $105, here $46. Included is a small group of fabric-under-glass (laminated) bags at low prices: white clutch, retail $24, here $10; red-and-white-striped large shoulder pouch, retail $28, here $11. Cash only, all sales final. *Sergisco Leather International, 347 Fifth Ave. (near 33rd St.), Room 607 (889-3771); Mon.–Fri. 9:30 a.m.–4 p.m.; while stock lasts.*

Pot Deco—Noseworthy's in Greenwich Village, purveyor of American pottery and kitchenware dating from the 1920s–1950s, is going out of business. The entire stock of McCoy, Hall, and most especially Fiesta and Harlequin ware, of which this store has many pieces, is marked down at least 25 percent, in many cases 30 percent. The Fiesta ware ranges from a saucer, was $1.50, now $1, to a demitasse cup and saucer, were $25 together, now $18. The Harlequin ranges from a dessert plate, was $2, now $1, to a covered casserole, was $35, now $25. BankAmericard, Master Charge, checks accepted; all sales final. *Noseworthy's, 321½ Bleecker St. (between Grove and Christopher) (CH 3-9055); Tues.–Sat. 1–7 p.m.; while stock lasts.*

Tchotchkes—Whimsical and amusing *objets*, stationery and gift items, T-shirts, jewelry, pillows, etc., are reduced 50 percent. French-cut T-shirts with slogans, were $7–$15, now $3.75–$7.50; pillows in the shape of lips, rainbows, dolls, and such, were $9–$40, now $4.50–$20; costume jewelry, was $3.50–$25, now half off; and hand-batiked baby outfits (T-shirt and terry bottom), were $12, now $6; more. American Express, Master Charge, checks accepted. All sales final on sale merchandise. *Shenanigans, 384 Bleecker St. (corner Perry) (924-9284); Mon.–Fri. noon–8 p.m., Sat. and Sun. 1–6 p.m.; thru 3/5.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Clothing—A factory clearance offers dressy clothes that are simple, contemporary, and youthful for young women who wear sizes petite, small, or medium. Marketed under the Rosemadder and Susi Martin labels, they include pants, tops, dresses, jumpsuits, tunics, etc., in panne velvet, silk chiffon, and jerseys (chinon, mat, wool). Examples: 1- and 2-piece mat-jersey dresses, were $80–$110, now $35–$55; silk drawstring pants, were $45–$48, now $20–$24; jumpsuits of silk or wool jersey, were $110, now $50; chinon jersey tunic-and-pants set, was $100, now $50; a group of chinon jersey dresses in several styles, were $72–$110, now $36–$50; brocade bolero vest with matching cinch belt, was $80, now $200. Cash only; all sales final. *Rosemadder, Inc., 24 West 39th St., fifth floor (391-1625); Sat. and Sun., March 5–6 and 12–13, only.*

Carpet-cleaning—If you call for an appointment before March 31, this establishment will clean 2 rugs or areas of carpeting for the price of 1, charging you only for the more expensive of the 2. The second is free. Some sample prices: 12 cents per sq. ft. for regular shampoo process, 18 cents for steam soil extraction of wall-to-wall (stairs and hall not included); $21.95 for a 9-by-12-ft. domestic rug, $44.95 for a 9-by-12-ft. Oriental rug. More for white or shag carpets. *Long Island Carpet Cleaners, 301 Norman Ave., Bklyn. (784-5500).*

Consumer Aware

Blood insurance—Montefiore Hospital has a blood insurance program very similar to the one we wrote about at Lenox Hill Hospital (1/31/77), and it is more convenient for Bronx and Westchester residents. The donation of 1 pint of blood a year will cover the donor, spouse, and dependent children under 18 for unlimited blood replacement for a year, anywhere in the United States or Puerto Rico, and the donation of 2 pints a year extends that coverage to parents, siblings, and in-laws. Donations may be made as gifts in others' names. *Call the appointment desk (920-4810), Montefiore Hospital Blood Donor Center, 111 East 210th St., Bronx 10467. The Blood Donor Center is open from 8:30 a.m.–8:30 p.m. Mon.–Fri., 1–4 p.m. Sat., Sun., and holidays.* ▬

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ART

Rudolf Nureyev—A tribute to this great dancer, March 2nd – 26th, at THE NORMAN CRIDER GALLERY, 961 Madison Avenue, NYC 10017. (212) 737-7400.

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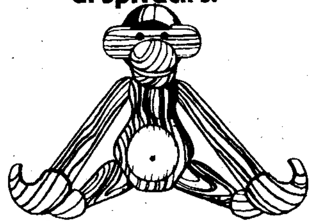

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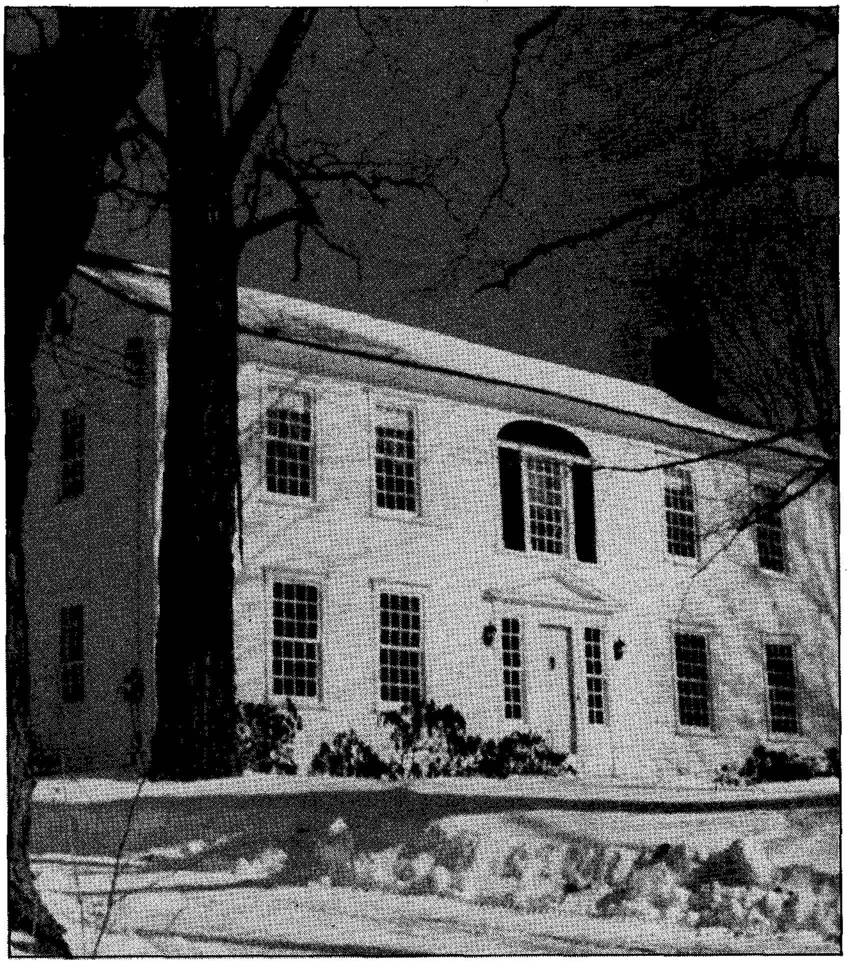

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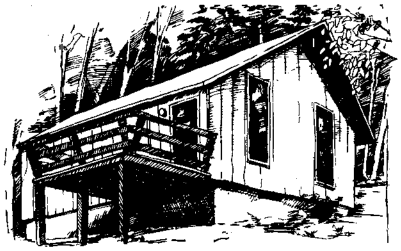

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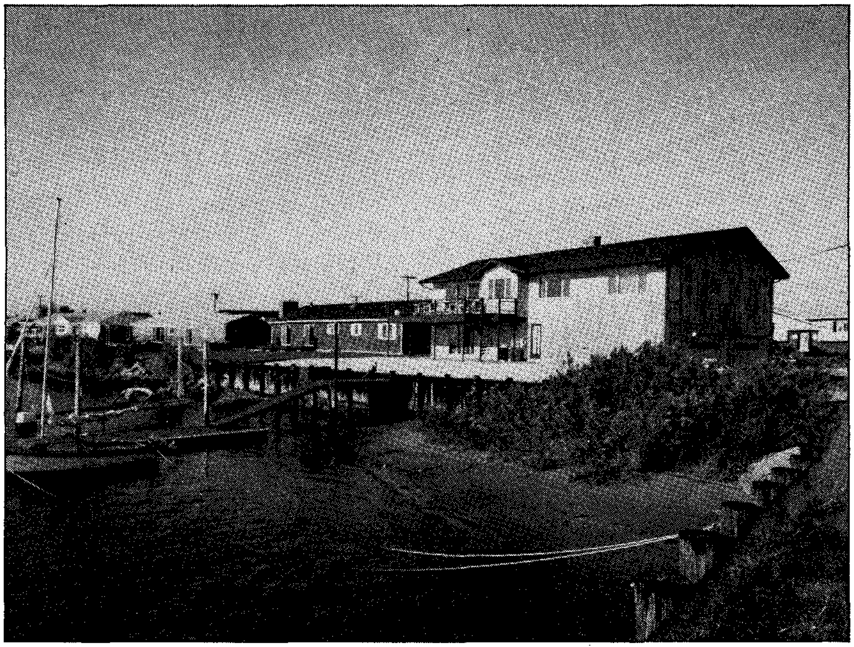

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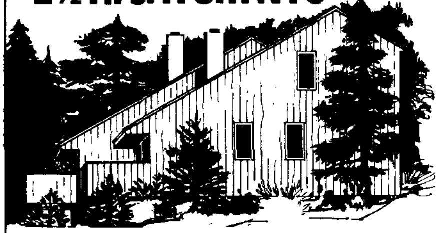

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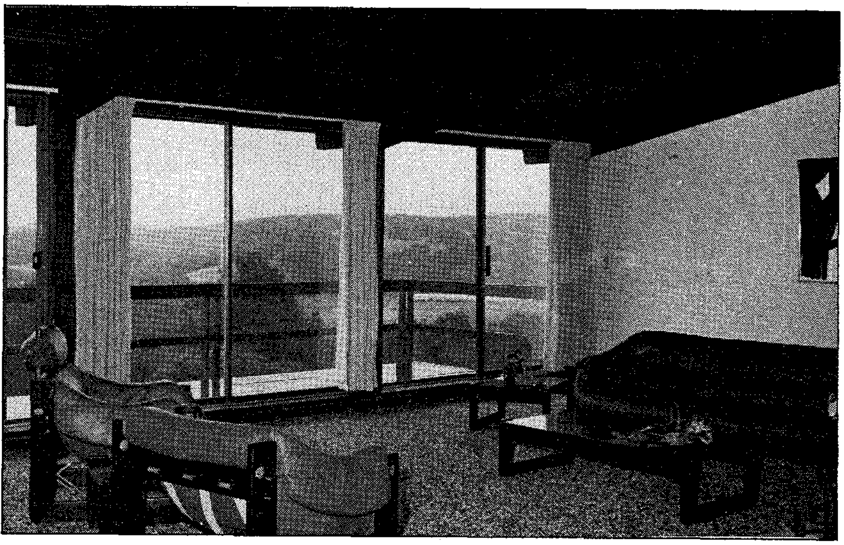

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Music

ELLIOTT CARTER'S ELOQUENT COMPLEXITIES

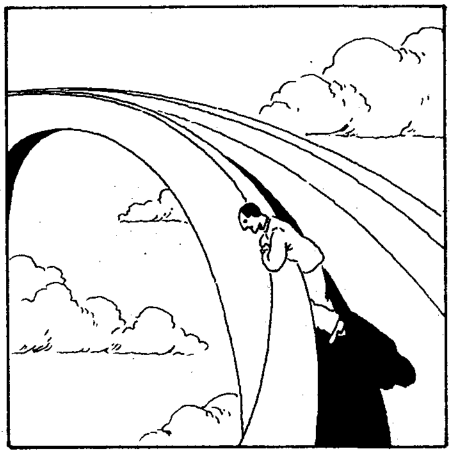
"...His new 'symphony' is exhilarating, not only for its beauty but also because its ideas can always be followed so easily..."

Elliott Carter's **A Symphony of Three Orchestras,** which Pierre Boulez and the Philharmonic introduced a week ago, adds to the growing evidence that Carter, at 68, is our most distinguished "elder" composer. It would be wrong to say that he has only recently come to national prominence, since his astonishing First Quartet dates back to 1951. Only in the past decade, however, has Carter achieved anything like popularity, not through any change in his own style, but because, finally, the world has caught up with him. His key works of this past decade—the 1967 Piano Concerto, the 1970 Concerto for Orchestra, the 1973 Third Quartet, and last year's Brass Quintet (all of them recorded, by the way)—are often played, and exuberantly admired.

The new "Symphony" is, for Carter, a rather brief work—twelve minutes or so; it ought to have been played twice. Like most of his music, its layout is extremely dense: three orchestral groups, each of distinctive makeup, each with its own four-movement "subcomposition," and with the beginnings and endings of all twelve movements staggered so that no two events occur simultaneously. A fearsome game plan, this.

Yet, it is not the game plan that one hears, but the music. The thematic elements out of which Carter builds his entire piece—a jagged, elongated arch of melody introduced by the solo trumpet, an undulating passage for winds later on, some subsidiary ideas—are so striking in their broad outline that the alert ear gathers them in immediately and follows them easily as they move on through time. In this sense, Carter is what you might call a "classical" composer, one who involves the hearer's memory in outlining the course of his music. I heard this work with considerable exhilaration, compounded of admiration for the sheer beauty of the material and its sound, and gratification that, even on first hearing, I knew where I was in the piece, and also where the composer was.

To employ terms in which I don't really believe, therefore, Carter is a composer both "difficult" and "accessible." His music makes its point out of a skillful manipulation of artistic abstractions, yet he admits drawing some of his inspiration from literary sources. In this case, he cites part of Hart Crane's poem *The Bridge,* and the poem was printed in the Philharmonic program. The correspondences between key words in Crane's text—"dip and pivot" (of sea gull's wings), "inviolate curve," "drop"—and some of Carter's abstract musical shapes were extremely striking. By standards of most Carter works I know, *A Symphony of Three Orchestras* is somewhat more extroverted, more given to cataclysm—even, if you will, more immediately likable. Alas, the Saturday-night Philharmonic audience seemed to feel otherwise.



The rest of the program included Garrick Ohlsson's skillful but rather flip playing of Mozart's B-flat Piano Concerto (K. 450), in which, furthermore, the delectable wind scoring was outweighed by Boulez's use of too many low strings, the Schubert *Unfinished,* and Beethoven's Third *Leonore* Overture. Both orchestral works were vulgarized to some extent by Boulez's growing tendency toward a full drawing-up before every major expressive point and, especially in the Beethoven, toward a brutalization of dynamic contrasts. The next afternoon I heard, via a broadcast, Boulez's Beethoven's Fourth of a few months ago, in which the same tendencies were carried to appalling lengths.

Ian Strasfogel's **New Opera Theater** began life at the Brooklyn Academy last weekend with a triple bill that combined pleasure and puzzlement in equal measure. We need such a company, a chamber ensemble to deal with small-scale operatic fare in just proportion. One can only ask, however, why Strasfogel decided to begin operation with three nonoperas which lend themselves to staging with some difficulty.

It is a mistake, for example, to stage Monteverdi's "Love and War" madrigals, because their music is so brilliantly scenic that live action merely duplicates the obvious. What Strasfogel came up with—a Baroque salon, with players in costume and singer-actors jumping around, striking poses, and, in the case of the long piece *Tancredi e Clorinda,* adding action so lurid as to detract from the chaste expressiveness of the vocal line—merely cheapened some great music. The singers weren't very good, not even the reliable Paul Sperry; I suspect that if they had simply let the music paint the settings, they would have sounded far better.

Janacek's wonderful song cycle *Diary of One Who Vanished,* on the other hand, proved surprisingly stageable. The piece was gloriously sung, by the young tenor Jack Trussel (whom I praised last summer in the Spoleto *Pique Dame* and who has hitherto sung very little in New York), with the small mezzo role done by the lovely, promising Joy Blackett, and with extraordinary work at the piano by Ursula Oppens. The music does, like the Monteverdi, tell its own story; here, however, Strasfogel had contrived a lithe, simple staging, with a charming set by Karl Eigsti, that added much.

Then came György Ligeti's *Adventures,* which, a mere dozen years old, are positively ancient in their artistic outlook. They are from a time of Happenings: squirpy musical fragments (singers, wordless, plus ensemble) and an implied invitation to a producer to go congenially nutty onstage if he so desires. This Strasfogel did, with funny hats, ladders, umbrellas, and similar sillinesses. The music, never unpleasant, merely suggested an aesthetic dead end, a suggestion which history has proved accurate. Strasfogel's company returns later this spring, this time with real operas. **—Alan Rich**

Illustrated by Guy Billout

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 279

BY MARY ANN MADDEN

1. "I starved myself all day so I could make a pig of myself tonight!"
2. "Oh, dear, is there something on my, er, snout?"

Above, gaffe and supergaffe—or 1. What I said and 2. What I then said to make it worse. Competitors are invited to provide two such remarks: the first gaffe (greeted by silence) and the second, would-be cover-up, or gaffer's boom.

Results of Competition 276, in which you were asked for fanciful definitions for a word beginning with the letter *D.*

Report: DELUGE—Of or pert. to results of Comp. 276. A partial list of repeats: DIPHTHONG—Bathing sandal; string bikini. DEMITASSE—Russian *Reader's Digest.* DAMNATION—1. Holland. 2. Generation of vipers (see *popsire*). DILETTANTE—*Fr.* Odd couple, cf. "My Uncle's Wife and the Pickle." DRAGOON—Transvestite strikebreaker. DECOMPOSITION—Written exam for undertakers. DENTIST—Parking-lot attendant. DOGMATIC—Bionic pet. DIODE—Elegy. DUNGAREE—Fertility rite held in a cow pasture; the victim of mudslingers. DUODENUM—Double-knit jeans. DOSE—Plural of *dat.* DIATRIBE—Ethnically thin people. DOGMA—see *pupsire.* DERRIERE—Aroma of cow barn; ass bred to haul milk carts. DEMIJOHN—Lavatory for the half-assed. DESIRE—To castrate. DONNYBROOK—Tasteful riot. DAVENPORT—Drive-in synagogue. DIURNAL—Having two bathrooms. DEBENTURES—Interest payment on false teeth. DICTATOR—Fascist french fry. DOLEFUL—Illness due to overindulgence in pineapple, or running mate. DENIZEN—Buddhist temple. DOCTRINAIRE—Flying medic. Danks to all.

First Prize of "Heraldry" by Ottfried Neubecker (McGraw-Hill) to:

DUMBFOUNDED—Gerald Ford Library (of Magazines).

Barbara Schreeber, Framingham, Mass.
sp. mention: L. Kosrofian, Newton, Mass.

DINGO—Fund-raising activity common in Roman Catholic Archdiocese of Australia.

Christy and Arnold Brown, NYC

DIEHARD—Car batteries by Generalissimo Francisco Franco.

Brian Plante, Staten Island, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

DOMAIN—1. Bread-based Chinese dish. 2. Food poisoning induced by home cooking.

Alan Minkoff, Princeton, N.J.

DUNDERHEAD—Idiot Son of Flicka.

Thomas M. Quinn, Carnegie, Pa.

DAIRY—A day-to-day record of the intake of milk products.

Joel Kimmel, Los Angeles, Calif.

DIGIT—Petite, vivacious teenager with eleven toes.

Anne Hamill, NYC

And Honorable Mention to:

DOLLOP—A stuffed toy employed in play therapy related to the clinical study of prostitution (see *doxology*).

J. Bickart, NYC

DESPERADO—Artificial international language developed by concerned linguists.

Alex Vaughn, Old Lyme, Conn.

DYSPEPSIA—1. Uncola. 2. Hangover from a Joan Crawford party.

1. Everett S. Joline, Huntington, N.Y.;
David Warren, NYC
2. Stanley's Pharmacy, Pittsburgh, Pa.

DYBBUK—What stops at the rabbi's desk.

Daniel B. Schechter, Nutley, N.J.

DWARF—Place for docking small ships; dwindle often drive them there.

Judith Klein, East Brunswick, N.J.
sp. mention: Donald Madden, NYC
Mary Ann Code, NYC

DUMPLING—Art of making dumples.

Jack Paul, Brooklyn

DRISTAN—Over-the-counter tenor.

Annie Blume, Sayville, N.Y.

DWARF MAPLE—Baskin-Robbins's tribute to Toulouse-Lautrec.

Don Lessem, Cambridge, Mass.

DIPLOMAT—Insert quarter, turn knob, remove sheepskin (exact change only).

Fred Blume, Sayville, N.Y.
sp. mention: Robert Beller, NYC;
Bettina Conner, Washington, D.C.;
Betsy Busch, NYC;
Kenn Jacobs, Rochester, N.Y.

DEAD CENTER—One of a variety of deceased basketball players (see *forward passed*).

Marcia Grees, Philadelphia, Pa.

DESTITUTE—One who gives out morning-after pills for money.

Jan Goldin, Brooklyn

DRIBLET—1. One of three children delivered by Bavarian section. 2. Any corn kernel selected for commercial canning by the Green Midget. 3. An undersized basketball player.

Hadley S. Nesbitt, Hightstown, N.J.

DRACO—1. A kitchen cleanser. 2. Constellation in the polar region of the Northern Hemisphere near Ursa Minor and Fawcett Major.

Phil Levine, Bronx

DAN BUOY—1. Eldest son in television program *The Greenburgs.* 2. Traditional Irish song.

Joel Crystal, Scarsdale, N.Y.

DANGLING—A small, mild profanity. ("Frankly, Pinkie, I don't give a dangling.")

Milton Levin, Lawrenceville, N.J.

DOWAGER—Elderly female Wall Street speculator.

Colleen M. Bohr, Washington, D.C.
sp. mention: G. Johanson, Portland, Ore.

DARWINIAN—Roman emperor (313–14) assassinated by dissidents who believed him unfit.

Bill Detty, Austin, Tex.

DALLIANCE—Art form utilizing eyeballs and melting watches.

Arlene E. Olinka, Leonia, N.J.

DASTARD—Illegitimate child sired by a person with a sinus condition.

Bruce Karp, NYC
sp. mention: Reuben Katz, Elizabeth, N.J.;
Annette Logan, York, Pa.

DUMBWAITER—One accustomed to sitting in doctors' offices.

Anne Brett, Los Angeles, Calif.

DASHBOARD—1. Equipment used in Morse-code transmission. 2. Officials at AAU track meets.

Evelyn Tracy, Bronx

DEFERENCE—An Irish bow or curtsy, as in "What a Deference O'Day Makes."

Keith Reagan, San Francisco, Calif.

DIALOGUE—Telephone number for firewood delivery.

Steven Fialkoff, Brooklyn

DENSE—Cotillion at Jewish home for the aged.

Edith Cohen, Waterloo, Iowa
sp. mention: Mrs. T. McMillan, Brooklyn

DADDY LONGLEGS—Large leader of African country prior to social disease.

Capital Systems Group, Rockville, Md.

DEITY—God or goddess, from *arch.* hymn to Ra, "One Deity Time." Recorded in the New World as Inca sacrificial chant, "My Heart Belongs to Deity."

Neil Levine, Bronx

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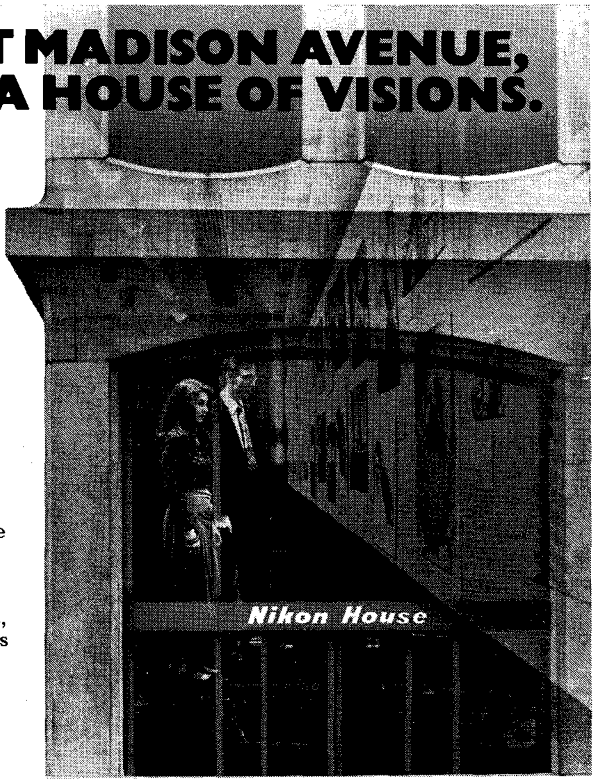

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DEBAUCHERY—*Fr.* Sodom's no. 1 bistro.
Marlene Schwartz, Silver Spring, Md.

DIRECTORY—Executive committee of the French government, 1795 to 1799, whose manservants suffered from jaundice (see *yellow pages*).
Janet Lemkau, Plandome, N.Y.

DERANGE—Deer or antelope playground.
James Fechheimer, Glen Head, N.Y.

DISTRAUGHT—Very badly tutored.
Phyllis Johanson, Portland, Ore.

DITHYRAMB—1. Long-horned Australian animal characterized by protruding teeth; the Great Lisping Theep. 2. Unwilling to appear nude in assemblages of more than two; bashful.
1. Georgette Friedman, Brooklyn
2. Daniel Finkel, Brooklyn

DRY DOCKS—Munich medical group.
Alice C. Martinson, NYC

DEBONAIR—Emollient cream patented by New York Junior League as a depilatory —makes hair come out.
Gwen Pettit, NYC
similarly: Laurie Hollenbeck, NYC

DEPILATORY—1. Remedy administered during the Revolutionary War to pharmacists still loyal to the king. 2. One who pledges allegiance to the crown, head of state, or his rightful hairs. 3. A former member of the Whig party.
Jonathan A. Lindsey, NYC

DARKLING—A bird of fable, invariably said to be argly.
W. H. Richardson, Peace Dale, R.I.

DERELICT—Cowbeaten.
Joel Schecter, Brooklyn

DEFOLIATION—Equine birth.
Janet Blume, Sayville, N.Y.

DOLDRUMS—Small percussion instruments given to unemployed musicians, victims of the Depression.
Ed Patrick, Wellesley, Mass.

DUMBBELL—1. Test of strength and power. 2. Poor choice for attorney general.
Chris Newbold, Arlington, Va.

DA CAPO—*Mus.* Theme from *The Godfather.*
Bernard Witlieb, White Plains, N.Y.

DRUMHEAD COURT-MARTIAL—Family name of the Marquess of Drumhead Court-Martial (pron. *drawl*).
Nancy Joline, Huntington, N.Y.

DOLICHOCEPHALIC—A faithfully reproduced male doll.
Charles A. Pulaski, Port Washington, N.Y.

DERVISH—Approximately derv.
Allen J. Loeb, East Meadow, N.Y.

DIAGNOSTIC—One who refuses last rites (*ant.*, see *Dial-a-Prayer*).
Alice M. Yohalem, NYC

DREADNOUGHT—1. An unnatural fear of chewy candy. 2. Fearlessness; fear of nothing at all (except chewy candy).
Thomas Van Steenbergh, Bergenfield, N.J.

DELIRIUM TREMENS—Hard-drinking triumvirate of speculators in Italian currency.
General Stoughton, Oak Ridge, Tenn.

DIRNDL—Tyrolean peasant dress which usually evokes incredulity ("I can't believe it's a dirndl").
Lou Grillo, West Hartford, Conn.

DROMEDARY—1. A presentation of three one-act plays related in theme, usually performed in the round. 2. Exertion caused in getting over the hump (see *Andromedary Strain*). 3. A rough cheese derived from the milk of domesticated camels. 4. Traditional Polish peasant food eaten only in times of famine.
1. Deborah Johnson, Denver, Colo.
2, 3, 4. Victor E. Weingast, NYC

DIVERTICULUM—The general theory of marine life which explains why sharks bite, salmon swim upstream, and girls giggle in the pool.
Jack Ryan, NYC

DANSEUSE—Ballet star and author of children's books.
Burns Copeland, Waldwick, N.J.

DUNGHILL—Illegally contrived, low-grade cigarette containing unspecified ingredients.
Raymond S. Kauders, Glenshaw, Pa.

DIVE-BOMB—An unsuccessful nightclub performer.
Charles E. Gersch, NYC

DOG APE—Show-business reference to remake of film *King Kong*.
Phyllis Kelly, Locust Valley, N.Y.

DUDGEON—Isolated underground cell for prisoners with head colds (*High dudgeon*—same accommodation in the tower).
Albert G. Miller, NYC

DEBUTANTE—First public appearance by transsexual uncle.
Michael A. Silver, Orlando, Fla.

DECIMATE—*Obs.* Lucille Ball.
Oscar Weigle, Whitestone, N.Y.

DROPSY—1. *Sl.* English term of affection for favored occultist. 2. *Bio.* Rarely applied name to third of four young rabbits in nursery fable.
Richard M. Rossbach, NYC

DAMPER—1. A container for soiled, wet clothes. 2. A spoilsport, hence, a wet blanket.
Bud Lisker, NYC

DUBIOSITY—Affliction of popular singers characterized by substitution of nonsense syllables for actual lyrics; *q.v.* Stranger in the Night Syndrome.
Norton Bramesco, NYC

DJIN—Alcoholic beverage made from djuniper berries.
Jack Rose, NYC

DIATONIC—A sugar-free form of Geritol.
Benjamin Paschkes, New Rochelle, N.Y.

DAMASCENE—Unpopular segment of a drama featuring obligatory nudity.
Robert Blake, NYC

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DOCILE—From *Skt.* do sill, and *O. Welsh* cyl or cwl, to do, make, or act. Thus, *n.* 1. *Boston, U.S.*—Shark's backfin. 2. *Chiefly Brit.*-domicile. *Contr.* *Southern U.S.*—Enough, sufficient, as "Docile I have to say." Variants: Druid, daffodil.
Ira Avery, Stamford, Conn.

DELEGATE—Person selected by the people, for the people, to secure pastrami to travel.
Roxanne Lorch, NYC

DADA—1. Kremlin yes-man. 2. *Anc. Gk.* Yes-yes, as in choral song from *Elektra,* "Your lips tell me no, no, but there's dada in your eyes." 3. Musical leitmotiv, as in Beethoven's Fifth, dada-dadá.
1. Edward Steinberg, Silver Spring, Md.
2, 3, 4. P. A. Mora, Houston, Tex.

DOUAY VERSION—Revised translation of the Roman Catholic Vulgate, aimed at converting the fifties generation, similar in modulation to the feminist-oriented She-Bop, She-Bop and Eastern-directed Rama-Lama-Ding-Dong versions.
John Hofer, Southboro, Mass.

DEBRIEF—To leave (a victim) in only an undershirt.
Harold J. Ellner, M.D., Richland, Wash.

DROMEDARY— 1. Farm in which storage facilities are utilized for theatrical productions in hot weather. 2. *Chiefly Amer.* Setting for several motion pictures, most notably *Summer Stock.*
Susan Watts, Lawrence, Kan.

DIMWIT—Partygoer who puts his head over a lampshade.
Angelo Papa, Trenton, N.J.

DINGLE—An unmarried dangle.
Clint Kohberger, NYC

DIGITALIS—Phobia about being just another statistic.
Physics Bldg., SUNY, Albany, N.Y.

DOCTRINAL—Lavatory for physicians.
Earle F. Maricle, St. Louis, Mo.

DRAGNET—1. Mesh snood favored by transvestites. 2. The fuzz cruising gay bars.
Joe Heisler, Charlotte, N.C.
similarly: Sheila Blume, M.D., Sayville, N.Y.

DEMAGOGUE—Reform temple where the old faithful have not a prayer.
Roy Baxter, NYC

DRUPELET—Member of third most famous family in Verona, ignored by W. Shakespeare.
Paula J. Ruthazer, Carlsbad, Calif.

DYSENTERY—. . . will not even win honorable mention.
Joseph Falk, East Elmhurst, N.Y.

Contest Rules: One entry only should be sent to Competition Number 279, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 11. Editor's decisions are final and all entries become the property of *New York.* First-prize winners will receive a two-year subscription to *New York* and runners-up will receive a one-year subscription. Results and winners' names will appear in the issue of April 11. Out-of-town postmarks are given three days' grace. Postcards, please.

Television/Harriet Van Horne

TRUTH AND CONSEQUENCES

"...Considering how seldom the tube looks at real life, it's a pity that NBC's *Weekend* is seen only once a month..."

What television does best it does least: dropping the veil of make-believe and showing us *life.* Real people. Rough voices, uncapped teeth. Human faces—mottled, wattled, crosshatched—making urgent, human talk.

There's a dearth of it, but we can give thanks for what there is.

When we weary of Norman Lear's cartoon people (speaking in balloons), when our nerve ends twitch with the screaming greed of game-show people (hired from Stone Age Casting), there's comfort in knowing we can touch earth again with the evening news. There, between the suspense dramas about loose dentures and tight bowels, we can meet recognizable mortals coping with reality: the snow, the muggers, the hunger of their children.

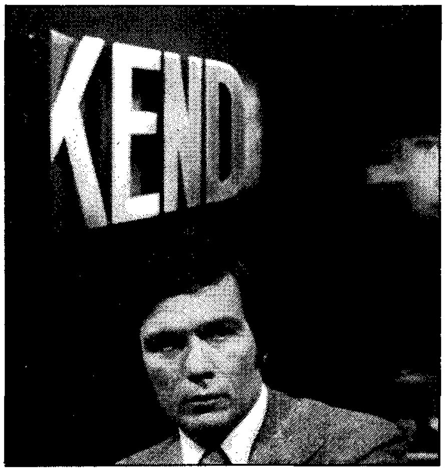
And for the choicest, best-cut reality we can tune in *60 Minutes,* or its slightly blurred facsimile, *Who's Who,* on CBS. These are the shows talked about on the morning after. No? Well, who has held you in thrall lately with tales from *Rhoda, Phyllis,* or *Maude*?

Now, considering how seldom the tube looks at real life, it's a pity that one of the best examples, NBC's **Weekend**, is seen only once a month. It's a splendid show, as bright and bold as *60 Minutes,* and it runs a full, rich 90.

In business since October, 1974, *Weekend* has had rave reviews and a Peabody Award. But it comes to us—as old vaudevillians would say—in a spot you wouldn't give a leopard: 11:30 P.M. to 1 A.M. Saturday night—night of babble, revel, and wine. After three seasons, this mistiming has finally struck NBC as ludicrous, too. Next season *Weekend* moves to Sunday afternoon.

On the show coming up this Saturday you'll see the usual diverse segments, three serious, one funny in an inadvertent way. The imperatives of deadlines—theirs and mine—made it impossible for me to see a finished show. Instead I watched two rough cuts in the editing room and heard the fine details of the other two segments. It's a show you ought to see.

Can you imagine being amused by a sales convention? You will be when *Weekend* takes you to a meeting of the National Association of Pet Cemetery Owners. The colloquy is precisely what you'd expect: how to sell more graves at Paw Print Gardens and similar resting places—more graves, more velvet-lined coffins and plastic flowers and Polaroid pictures of Mittens or Spot reposing in the Slumber Room.



Host with most: *Lloyd Dobyns of* Weekend.

The speakers are joyously anecdotal (". . . the charred carcass was recovered and given a real nice burial"), and each meeting begins with a prayer. But the mood is essentially pragmatic. Should the Mr. Joyboy of Paw Print Gardens be summoned to the basketside of a dying client, he is advised to arrange him in a becoming position—"before rigor mortis sets in." Then he'll look nicer when the Polaroid snaps are taken.

Another segment in the upcoming *Weekend* offers another of those heroes our times create—the man who defies the System. This one is an aging marine named Jacques Giddens, owner of a 40-acre orange grove in California. Because the Department of Agriculture severely limits the amount of oranges he can ship, Giddens is financially strapped. Now he has defied the limit, overselling his quota, and is suffering the penalty.

For flouting government regulations, Giddens has been fined $12,000, a sum he cannot pay. He walks through the grove he planted 40 years ago, kicking at the rotting oranges, vowing, "I'm not about to give up."

A recent gangland-style murder in Washington provides the chief excitement on the new edition of *Weekend.* Victims were the former Chilean ambassador to the United States and a woman passenger in his bombed-out car. Likeliest suspect is the DINA, the Chilean equivalent of the CIA. The FBI, *Weekend* implies, is dragging its feet in solving this crime.

Finally, we shall see Elizabeth Taylor take Richmond. There's a short segment showing the film star and her new bridegroom at the recent Heart Fund Ball. Last year 70 people attended the ball; this year 400 came—but only to gawk.

Now in its third season, *Weekend* has had some notable hits and done some good deeds. Two young men wrongly imprisoned in North Carolina on a kidnap charge were pardoned by the governor as a result of *Weekend*'s coverage of their case—and persistent follow-ups. A recent segment described how one man, the then Representative F. Edward Herbert of Louisiana, persuaded the Defense Department to establish its own medical school at a cost of $78 million, despite negative reports by the GAO, the Defense Manpower Commission, and the House Armed Services Investigating Subcommittee.

Reuven Frank, executive producer of *Weekend,* says he is proudest of a show exposing the chicanery behind the flags of convenience which permit oil tankers to flout safety regulations. My own favorites include an essay on Brazil's beautiful people and the 500 plastic surgeons who serve a huge international clientele in that country. Dr. Ivo Pitanguy, who can strip the flab from your hips or the bags from your eyes, was the focus of this essay, an unforgettable charmer.

The cocaine traffic from the Andes to Miami airport to the streets of New York made another fine essay. There have been pieces on the Korean CIA (like the Chilean CIA, very busy in the USA), on young American women jailed in Colombia, on the Reverend Sun Myung Moon, the last a TV spot of sinister implications. "The time will come," said Reverend Moon, "when my words will serve as law." ■

Your Own Business / William Flanagan

THE COST OF A RENEWED YOU

> "... Here are the current numbers for cosmetic surgery, in case you are interested in a tuck, hair transplant, or whatever ..."

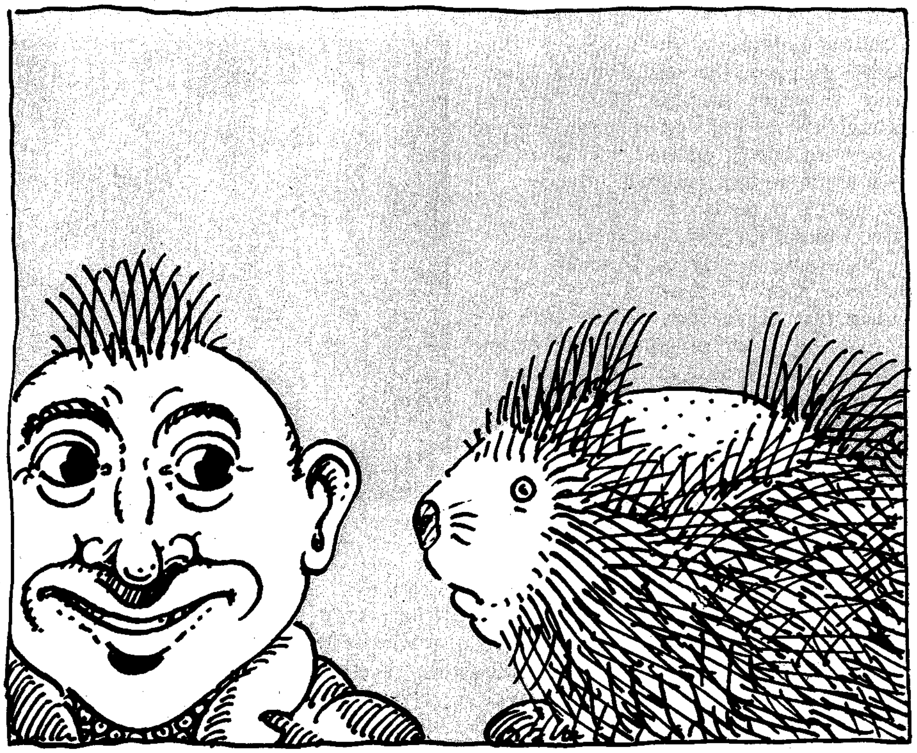
The Costs of the Kindest Cuts

Cosmetic plastic surgery is not for everyone, of course. In fact, it revolts some people; it scares the hell out of others. It does, however, recharge and rejuvenate quite a few, too. It is also expensive and becoming much more commonplace, so without further ado, here are the current numbers, in case you are interested in a tuck, hair transplant, or whatever. (Incidentally, despite what you may have heard about Rio, Miami, or the West Coast, New York is still the capital of cosmetic surgery, and local surgeons like to brag about their West Coast clients. It's that kind of business.)

Hair transplants: While it looks like medieval torture, grafting plugs of hair from the back of the head to your bald spot is effective, and usually painless—until you see the bill. (A local anesthetic is used.) It costs from $10 to $25 per plug, which means that covering a pancake-size bald spot runs $1,500 or more and can take six months to complete. Dermatologists as well as plastic surgeons do hair transplants; as with any cosmetic surgery, word of mouth is the most reliable way to find a good specialist.

Ears: More than one hapless child has gone through school looking like a Cadillac with the doors open, yet a relatively painless operation can swing the ears back to a more normal angle. And even kindergartners can undergo the operation, since, as Dr. Victor I. Rosenberg points out, ears reach their maximum growth when an individual is only five years old or so. Cost: $1,000 to $2,000. With shorter male hairstyles in vogue again, quite a few men are now having their ears done.

Nose: For $1,200 to $2,500, many are the happy parents who have skipped a vacation in order to see their teenage daughter's confidence renewed after a nose job. The earliest time it can be done is between the ages of fourteen and sixteen, although many young women wait until their twenties or later to have the operation done. (It's still somewhat infrequent with men.) According to Dr. John Cinelli, a noted Park Avenue surgeon who averages one nose a day, it is not unusual for a mother to have her nose done after seeing the results on her daughter. Recovery time is fairly short; within two weeks of the operation, the nose is pretty well healed.



Eyes: Upper and lower eye-lifts are $1,200 to $2,500 and are commonly done in conjunction with an entire face-lift. Results are often dramatic but it won't do any good to have one done at the sign of the first sag. "It's a myth that you can benefit from having plastic surgery of this type done early," says Dr. Peter Linden.

Face-lifts: A full tuck can cost $2,000 to $4,000, the results may not be permanent, and the operation itself is not to be taken lightly. "It can knock you for a loop, especially if you have an eye-lift at the same time," says Linden. Recovery generally takes three or more weeks; there is some discomfort and, often, depression while the face is healing. "You have to have a realistic idea of what to expect," Linden adds. "There is not going to be a new you the instant the bandages come off."

Breast enhancement: Insertion of silicone-filled bags has been commonplace for years; nowadays, instead of cutting under the breast, an incision can be made around the nipple, often resulting in smaller, less perceptible scars. Cost is $1,000 to $2,000. Far more expensive is breast reduction, for up to $4,000.

Abdominal reduction: This procedure has lost favor with many surgeons because it results in a lot of scarring. But for the woman in her late thirties or forties who has had several children, gone through weight gains and losses, and has difficulty maintaining a shape, it can still be a desirable alternative. A lipectomy, as it is called, costs between $2,000 and $4,000. But it is not an easy way to a new shape. "I usually ask patients to diet beforehand," says Linden. "That way underlying fat pads are deflated and more skin can be removed."

Thighs and buttocks: Removing tissue from these areas is not every plastic surgeon's dream, but if you want to have it done, expect to pay $2,500 to $4,000 and be prepared to live with conspicuous scars. "We are not miracle workers," says Dr. Cinelli. "Obvious scars are inevitable in this type of operation."

Facial scars: For $200 to $3,000, scars

Illustrated by Tim Lewis

can usually be reduced or made less obtrusive. It will cost you in that range to have a medium-size tattoo removed, too, as it did the young woman who had "Andy" inscribed on her thigh but later married Jim. But to have something like the U.S.S. *Missouri* taken off your chest is another story. "Learn to live with it," says Linden.

One of the reasons for the wide spread in fees among plastic surgeons is that cosmetic surgery is totally optional. People don't *need* it in most cases, so they spend time to comparison shop. (Which is why many doctors will charge you $25 to $75 for consultation, although this fee is sometimes deductible if you go ahead with surgery.)

Not included in these fees are hospital costs, which can add another $600 or so for a two-day stay. A growing number of plastic surgeons perform the simpler forms of surgery in their offices and house you in a nearby hotel or send you home as an outpatient to save you the expense of a hospital stay.

Before you undergo cosmetic surgery, be sure to check out your insurance policy carefully.

Estate of Collusion

Should you be stuck with the enviable problem of having to unload a seven-figure estate, but still want to live on it, think foreign. A growing number of wealthy but inflation- and tax-weary foreigners are anxious to invest now in U.S. real estate but don't want to live here all the time. The solution: sale leaseback deals. These arrangements, common with commercial properties but new to residential estates, permit the seller to remain on the premises as a rent-paying tenant a good part, if not all, of the time. But the seller is spared escalating real-estate taxes, and, of course, has the capital from the sale to invest elsewhere.

Consider this sale, just negotiated by Sotheby Parke Bernet International Realty Corporation.

Belvoir Farm, an 850-acre estate complete with mansion, lakes, gardens, and horse-training facilities in the Virginia hunt country, was sold for $1,950,000 to a Brazilian. But the new owners will occupy the place only during summer months (when it's winter in Brazil). The sellers will rent the mansion from the new owners, and will maintain the estate for ten months each year for the next five years at least.

According to Charles H. Seilheimer Jr., who heads the new Sotheby real-estate venture, there are many foreigners, especially Europeans, who are eager to make similar deals. Two reasons: A similar piece of property in Europe would cost several times as much, and there is greater confidence in the United States economy.

Pits in the Overseas Plum

If your company offers to send you overseas, or if you have an opportunity to accept a job offshore, don't be so quick to leap for it.

First of all, there is the nasty tax consequence, thanks to the new tax law passed last year. Now you have to pay U.S. income taxes on all income over $15,000 earned abroad (formerly, you could escape U.S. taxes on as much as $25,000 of overseas income). Not only do you have to pay U.S. taxes on income above $15,000, you are also liable for any local taxes in the country where you are working. And now you won't get a foreign tax credit for any local taxes you pay on the first $15,000 of income. There's more—your U.S. tax on income above $15,000 is now figured at the income bracket that would apply if there were no $15,000 exclusion.

The net result of all this: You could easily wind up paying much more in taxes by living overseas than you would by staying at home. And even though major corporations soften the blow by offering higher salaries and more perquisites than ever, the money advantage of a foreign stint is much reduced.

According to a study just published by the Conference Board, there are other serious drawbacks, too, and unless you are just the right type you will be spiritually as well as financially reduced by the experience. Many American expatriates simply do not adjust to a foreign environment. "A few overreact and 'go native,' some become ill, others withdraw from the local community and limit their contacts to Americans, or retreat to alcohol," says the report, *Selecting and Orienting Staff for Service Overseas.*

The study, based on a detailed survey of 33 major international U.S. companies, notes that companies are placing increasing emphasis on an individual's ability to adjust to the local environment, and not just one's business ability. And selecting the right employees for foreign service has proven difficult. Complex matrix systems, psychological tests, and other techniques have proven virtually useless. The best method of screening is still the personal interview, with both the employee and family.

While most stress is still placed on such things as business skill and acumen, most companies want "cultural empathy" too.

"Executives whose interests do not extend far beyond profession, home, family and a small circle of friends aren't likely to succeed in a foreign assignment," the study notes. ▬

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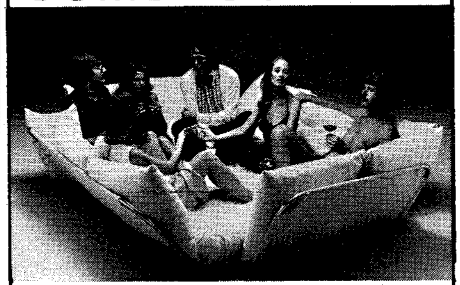

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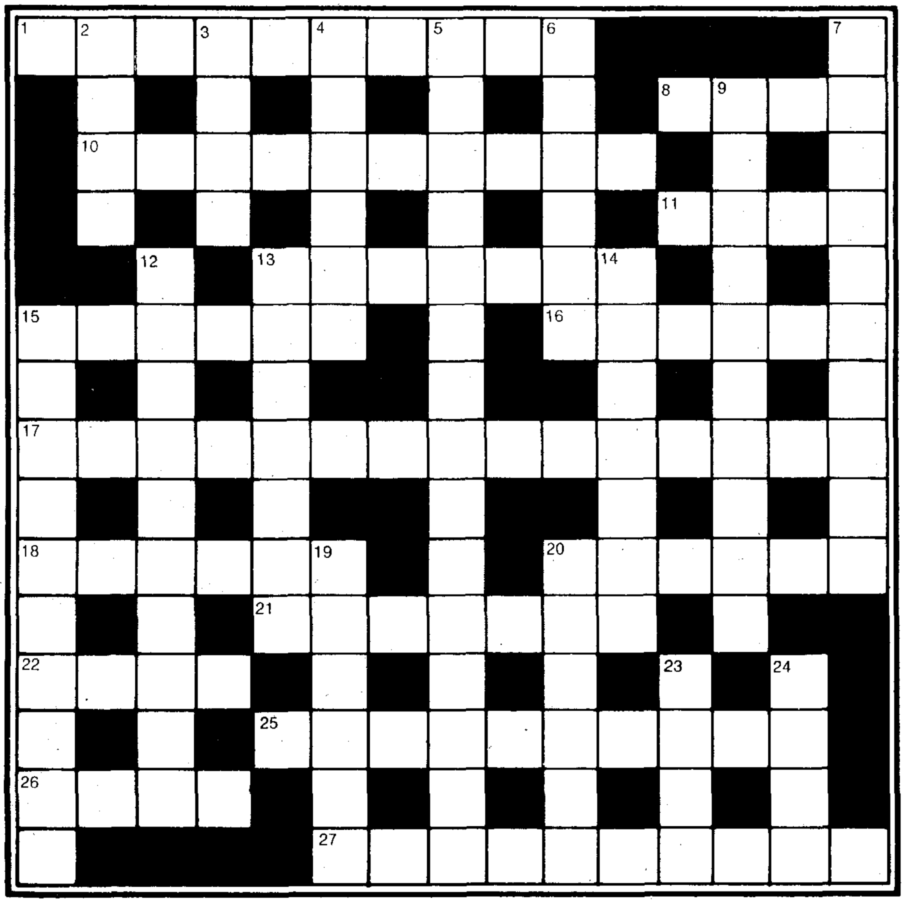
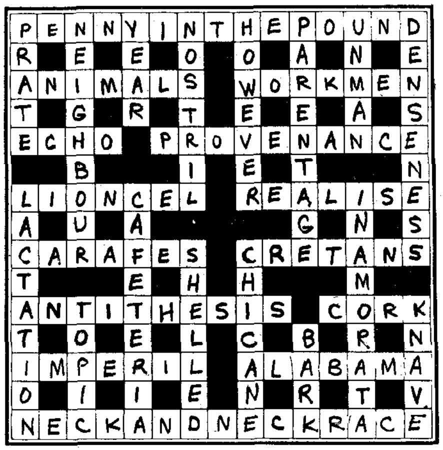


Solution To Last Issue's Puzzle.



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Clues

ACROSS

1 Lovelessly turn few quail out! Wholly very bad! (5, 5)

8 Something painful for the viewer during last year. (4)

10 Designers insist that her tactics are changed. (10)

11 Wintry welcome? (4)

13 Model father poorly dressed? (7)

15 Crawl on the ground through wood and lake! (6)

16 Hard to please with directions taken from one set of beliefs. (6)

17 Metaphors may be culled from budget statistics. (7, 2, 6)

18 Getting a move on to make an exclamation resound! (6)

20 Boxer in a hole? (6)

21 Georgia gets angry in the buildings! (7)

22 Proper-sounding ceremony? (4)

25 Giving up more than one collection of cricket balls? (10)

26 Real distress for a noble chap. (4)

27 Coin that's ordinary could be more colourful at twice the price. (5, 5)

DOWN

2 At an end, like this tree. (4)

3 Indication that one has dealt with common credit. (4)

4 But is the creature necessarily brutal? (6)

5 No charge for belonging to this society for psychoanalytical technique? (4, 11)

6 Cosmetic preparation—a large amount I have on. (6)

7 Her bet well arranged by the ringleader. (4-6)

9 I alone can't play the game in these. (4, 6)

12 Gert is worn out by the composer. (4-6)

13 Looking carefully and lording it? (7)

14 Small crabs? (7)

15 Free creatures not to be examined orally? (4, 6)

19 Stopped and surrendered. (4, 2)

20 Exclaim about fish stew with oral accompaniment? (6)

23 He has a way with him, they say! (4)

24 It's a variety of wine. (4)

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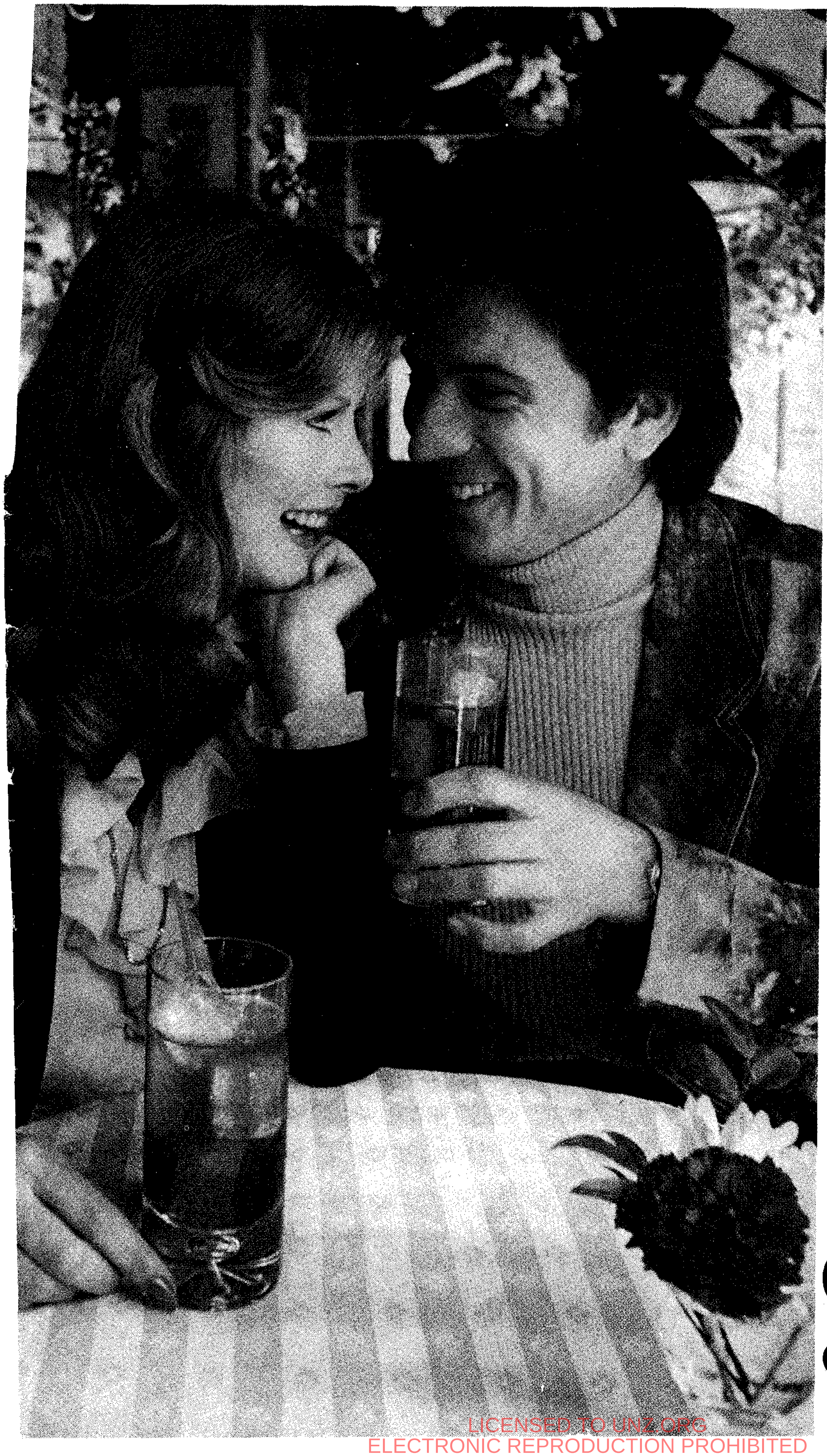

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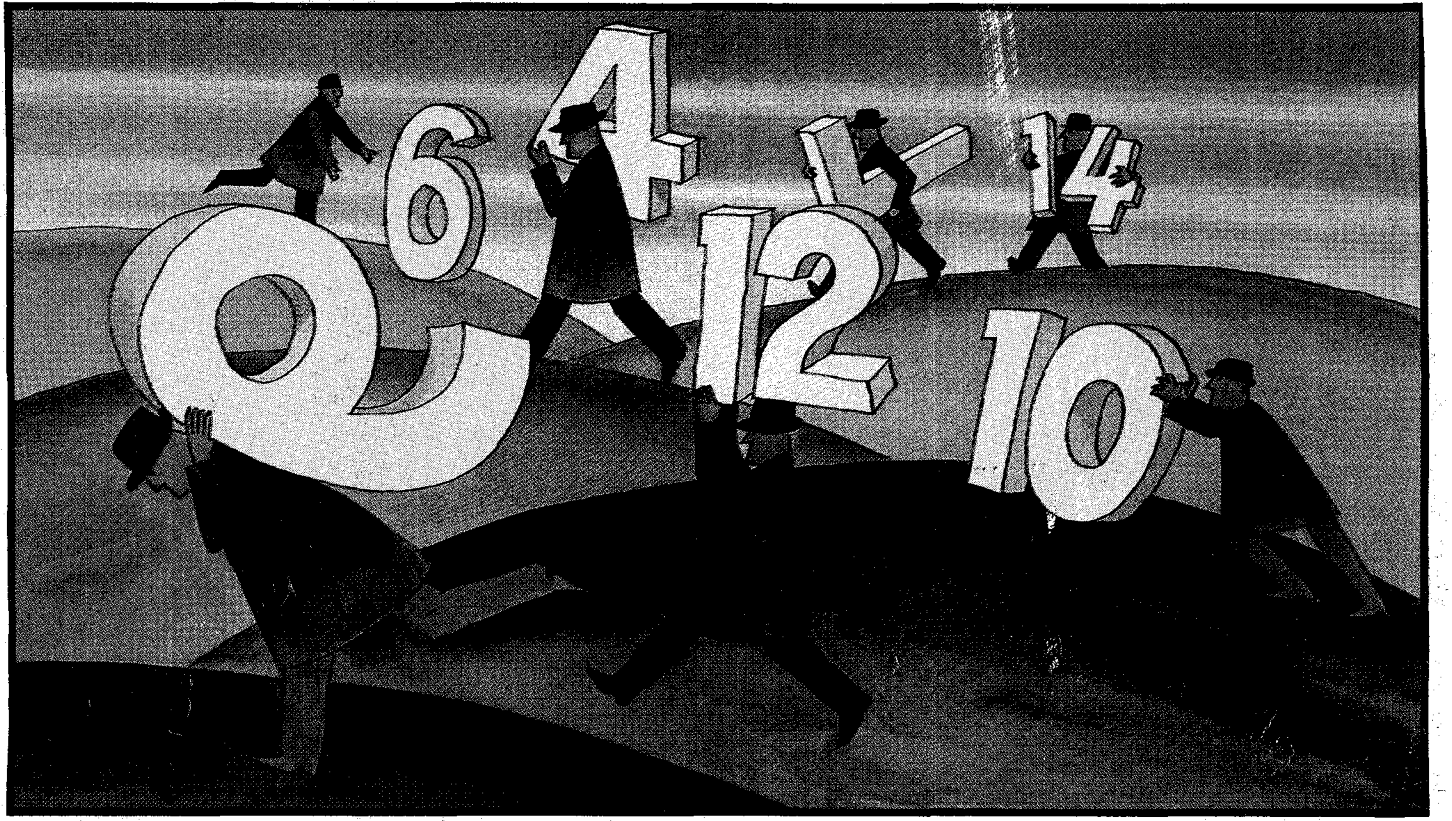

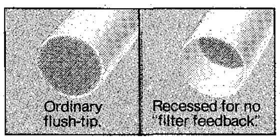

Any low-tar cigarette will give you a low-tar number. But there's something else that you should consider. We call it "filter feedback."

As you smoke, tar builds up on the tip of your cigarette filter. That's "filter feedback." Ordinary flush-tipped filters put that tar build-up flat against your lips.

And that's where low-tar Parliament has the advantage. Parliament's filter is recessed to keep tar buildup from touching your lips. So there's no "filter feedback." All you get is that smooth Parliament taste.

Parliament

10 mg.
Kings
12 mg.
100's

More than just a low-tar number. Parliament.

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Kings: 10 mg."tar," 0.8 mg. nicotine—
100's: 12 mg."tar," 0.9 mg. nicotine av. per cigarette by FTC Method.